

Jackson rouses packed house

Kids' political primer

By Alex Neill

Mr. Abrams went to see Jesse Jackson at SF State Tuesday and he brought 26 voters with him.

They will not vote for about 10 years, so yesterday, back in Room 5 at Lakeshore Alternative School, Philip Abrams' second- and third-grade students held their own election for United States president. Gary Hart received four votes, Jesse Jackson 22. Walter Mondale received no votes, but at least the kids snubbed him quietly. President Ronald Reagan not only received no votes, but he was rejected with multiple calls of "yuck," and "yech." If there was a closet Republican in Room 5 of Lakeshore Alternative School, he was not coming out in that room full of grammar school Democrats.

Eight-year-old Shayne Garner said their election was a good lesson. "People should learn how to vote before you're bigger," she said.

None of the kids would say their vote was influenced by their seeing Jackson, but Mr. Abrams said he should have taken the vote on Monday.

Mr. Abrams then had the kids



See Kids, p. 2 Kids reach out to Jesse Jackson after his speech.

Students urged to do their part

By Phillip Epps

Another quake-like event to shake up SF State this year, with its epicenter in the gymnasium, was the high energy address given by Rev. Jesse Jackson and an equally hopping response by a large crowd.

The Baptist preacher and presidential candidate had no trouble rousing the room's 2,000 occupants to church-like, foot-stomping high spirits. Tuesday's pandemonium, guided and encouraged by Jackson's oratory skill, was a reaction to his views on U.S. intervention in Third World nations, and on pollution, multi-national corporations and people of color in higher education.

"The first line of defense in our nation is a developed mind, not a guided missile," Jackson said. "There is nothing more dangerous than a guided missile and a misguided leadership."

"When I read about the lack of retention of Third World students here (at SF State), you got a job to do. When I read about the lowered graduation rate of minority students, you have a job to do. Education costs more. No young man or woman who wants to go to a college or university, who has a mind to learn and will to work, should ever be turned away

just because he or she doesn't have money."

Jackson spoke intently on many issues pertaining to national security, urban decay, the environment, the Democratic Party and "corporate accountability."

He used the analogy of a honeybee at a flower to describe U.S. corporations' relationship to America's human and natural resources. The bee's nectar is "its fulfillment, its joy, its gratification, its margin of profit, if you will."

"If the honeybee gets his nectar from the flower and sows its pollen elsewhere, the flower will die. The honeybee, without a living flower, will also die. The honeybee, therefore, drops some pollen when it picks up some nectar."

"American corporate behavior is so unnatural, so perverse, so obnoxious (that) they get their nectar here and sow their pollen in South Africa. We cannot let corporate America make their profit and then destroy the American public with radical disregard," he said.

Jackson demonstrated his prowess at political metaphors by coloring some abstract concepts with real life.

"If Russia were to make acid of our rain, contaminate our water,

See Jackson, p. 2

San Francisco State

PHOENIX

Thursday May, 17, 1984

The Award-Winning Student Newspaper

Volume 34, No. 16

Student fees to increase \$10 next fall

Shelly Nicholson

Despite the \$42 fee reduction proposed in Governor Deukmejian's 1983-84 California State University budget, students returning in the fall will expect to pay \$355 in fees — more than the past two semesters.

The Student Union Governing Board (SUGB) recently approved a per semester increase in Student Union fees, according to Sheryl Derdowski, chair of the Student Union Governing Board.

and educational fees will probably remain at the current level if the state legislature listens to recommendations made by the Legislative Analyst's Office to cut \$14.3 million from the \$1.5 billion CSU budget.

The SUGB has submitted its increase recommendation to both President Chia-Wei Woo's and the Chancellor's offices for review and approval. Derdowski said the board had no alternative but to approve the fee increase in order to maintain current level of services offered

by the Student Union.

"The last Student Union fee increase was five years ago," Derdowski said. "At that time, the additional funds were necessary to repair widespread leaks in the Student Union building. Since then 95 percent of the leaks have been repaired. An increase is needed now to insure against budget deficits and to increase reserve accounts."

For the past two years, Student Union managers have recommended an increase in Student Union fees from \$20 per semester to \$30, according to Derdowski. The Student Union has only been able to maintain services and avoid a deficit in the operating budget by drawing funds earmarked for equipment repair and replacement.

According to Al Paparelli, managing director of the Student Union, the fee increase would add about \$460,000 to the Student Union's operating budget of \$1.4 million. This additional funding is needed to insure the upkeep of the Student

See Union, p. 11



A participant in the Special Olympics flashes a winning smile as she breaks the tape.

SF State plans new housing

By John R. Moses

SF State's Housing Office hopes to capture a share of the private rental market with a proposed 14-floor, state-run, apartment complex planned for the western corner of the campus.

Public Affairs Officer Michael Johnson said the \$17.5 million proposal was shaped by students who participated in an extensive survey last fall. The idea is to attract students who want to live near the campus but do not want to live in a dormitory setting, he said.

The high-rise structure and some smaller service buildings will be built next to Verducci Hall overlooking Lake Merced, if the State Chancellor's Office accepts the university's housing development plans, and if the university can round up the necessary low-interest loans.

"Funding has not been settled," Johnson said. He noted that residence halls in California must eventually pay for themselves. Rent per resident in the proposed complex, could be as high as \$250 per month in 1984 dollars, according to Director for Business Affairs Don Scoble.

Construction could begin in 1986. If the project looks like it will cost too much it will not be built, Scoble said.

The complex would house 560 students as well as staff, would have a yet undetermined type of food service, and could accommodate guests and conference space.

Each floor would have four three-bedroom apartments and two four-bedroom apartments, each with kitchen and bath. All bedrooms would be designed for double occupancy. The apartments would come furnished and carpeted.

SF State traffic resolution stalls

By Genevieve Hom

Few students will be on campus when the San Francisco Board of Supervisors holds its investigation into the hazardous conditions at 19th and Holloway avenues.

A public hearing on the matter, where students and faculty could voice their concerns about the lack of safety measures at the corner, was scheduled for today at 2 p.m. But because of administrative and office problems, it will not be held until June 21.

Jeanne Lum, committee clerk for the Transportation and Traffic Committee, said Tuesday that the item was not on the supervisors' agenda.

"We received no word from Nelder's office to put it on the calendar," she said.

Lum said the supervisors usually are given a list of priority items for upcoming meetings and are asked to check off which ones they want added to the agenda. According to the city's charter, this must be done at least a week in advance, Lum said,

so the notice can be advertised in the newspaper and sent to people on the committee's mailing list. If the hearing is not publicly advertised, it cannot be held, she said.

Ginger Dyal, administrative aide to Supervisor Nelder, said she had given word that Nelder wanted the item on the agenda, but "somewhere, something happened along the way."

Dyal said she had contacted Supervisor Harry Britt's office to put

See Nineteenth, p. 12

Inside

Celebrants find glee in impending apocalypse, p. 2.
Kevin Collins' parents extend their plea for help to SF State students, p. 7.
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□ San Francisco's own Wild Combo's latest fling with Fame, p. 15.
□ Cheap thrills on the Santa Cruz Beach Boardwalk, p. 18.

HERE COME THE DEMOCRATS

For a look at the bedlam scheduled for this July, see:
• The long, casualty-strewn road to San Francisco, p. 8.
• Activists await with slogans sharpened, p. 8.
• Smoothing the path for visiting media hordes, p. 9.
• Cub drivers lobby for fair share of the convention, p. 9.
• Earning college credits in a "conventional" way, p. 9.

ORIGINAL DEFECTIVE

Campus Capsules

Prof designs quake-o-meter

SANTA BARBARA — A professor at University of California in Santa Barbara is all shook up about developing a new state-of-the-art ocean-bottom seismometer.

The device, developed by William A. Prothero, professor of geological science, will help researchers interpret global earthquake waves, said UCSB's newspaper the Daily Nexus.

Prothero plans to break in the seismometer by analyzing deep crust structures beneath the East Pacific Rise, something that has never been done before.

The new seismometer combines advanced computer, electrical and mechanical engineering technology into a package sensitive enough to detect quakes on any part of the globe.

According to Prothero, the seismometer is designed to analyze distant earthquake waves and obtain information on the deep crustal structures those vibrations affect.

Kids nightmare: death of parents

SAN JOSE — A recent survey of adolescents and their greatest fears revealed that nuclear war is second to the death of a parent.

The survey was conducted by John M. Goldenring of Loyola Marymount University in Los Angeles and Ronald M. Doctor of California State University at Northridge, according to San Jose State University's newspaper, the Spartan Daily.

In a letter to the Lancet, a weekly British medical journal, the two researchers said that of the 1,000 adolescents polled, 58.2 percent were worried about nuclear war, but consistently the number one concern was the death of a parent.

Forty-two percent felt that global thermal-nuclear war would be a reality in their lifetime.

Frosh missing: cult suspected

HUMBOLDT — Authorities at Humboldt State University fear the disappearance of one of HSU's students, Craig Foster, may be the work of a religious cult.

"Knowing Craig, I don't think

he had it in his mind to go off with a cult," said Pat Foster, Craig's mother.

According to Humboldt State University's newspaper The Lumberjack, the Lamb's Players, a Christian theatrical group, performed on campus April 4 at the request of HSU's Inter-Varsity Christian Fellowship.

"We wanted our students in the group to go out and talk with people to see what hit them from the play and see what sort of an impact it made," said Jim Grace, a full-time staff worker with the fellowship.

According to Grace, Foster, who is a member of Inter-Varsity, was approached by a man with a black beard.

"Something clicked and Foster took off with him," said Grace.

Before leaving, Foster mentioned linking up with a group of "brothers and sisters" called "The Brethren."

Fresno grads denied degrees

FRESNO — Nearly one-third of the prospective graduates at California State University at Fresno will be denied degrees because of unfulfilled graduation requirements, reported CSUF's newspaper the Daily Collegian.

"It happens every year," said Mertie Armstrong, assistant admissions officer.

According to Carroll Cotton, assistant director of admissions, the 1983-84 graduating class will most likely resemble last year's class.

Caucasians made up 75.5 percent of the graduates, Asians 11.5 percent, Hispanics 8.1 percent, blacks 2.8 percent. Non-whites make up 1.1 percent and American Indians 1 percent.

The statistics were provided by Institutional Research at CSUF.

Compiled By Roberto Padilla II

By Roberto Padilla II

There were punks with mohawks, hippies wearing beads and preppies sporting Vuarneys. Some were dressed as their favorite nuclear nightmare, but all had come to celebrate the end of the world.

"We wanted to provide an arena for people from diverse facets of the population to express their view of the world," said Jayne Fishberg, an organizer for the End of the World's Fair.

The fair, which attracted hundreds of people, took place at Mission Dolores Park last Saturday and coincided with the opening of the World's Fair in New Orleans.

The highlight of the day came when MDC, a San Francisco-based punk-rock group, took the stage, which was flanked by a pair of 6-foot-tall models of Three Mile Island-style reactor towers.

"No war, no KKK, no fascist U.S.A. No war, no KKK, no fascist U.S.A.," chanted the lead singer, Dave.

The 20 or 30 punks near the stage erupted into a writhing frenzy. Thrashing their arms, they bounced off one another like greased protons.

About 100 yards away, on the otherside of the park, a Brazilian salsa band played. About a dozen spectators twisted and jerked to the beat. A man with chopped multi-colored hair pulled a flute out of his backpack and joined in.

The beat picked up, and bystanders, as if drawn to the piper, joined the pulsating dancers and lost themselves in the hypnotic tempo.

A man in a three-piece pinstriped suit, sandals and an Egyptian head dress watched the band. Pinned to the back of his jacket was a pink cloth sign which read, "Thought Police."

Explained Fishberg, "The Thought Police are monitors. We didn't want to be seen as authoritarian symbols. They are here to make sure things run smoothly."

According to Fishberg the idea for the Fair was conceived two years ago, but wasn't put into action until last November.

Fifteen organizers spent about \$1,500 on insurance and the rental

of sound equipment, stages and portable toilets.

"Most of the money we've paid went to the city," said Fishberg, "which is kind of ironic, because we're doing the city a service."

Next year the organizers plan to solicit the city and neighborhood groups for funding.

Fishberg said Mission Dolores Park was chosen as the site for the End of the World's Fair because it was centrally located.

Tammy, 26, a member of MDC who refused to give her last name, said, "I think it's a perfect place, because the fair is all about getting the community together. And, any-

way these are all the people who are going to go out smiling when the big one goes up."

The theme of the fair, nuclear war, was creatively portrayed in the fair's art exhibit and in the costumes of many of the participants.

A picture at the exhibition showed the profile of an astronaut holding a box of Lucky Strikes. The cigarette ad read: "I always choose First Strike, Hell I smoke 'em," says Space Captain Jack Perkins.

"First Strike means we win, available where ever fine weapons are sold."

Jon Johansen, 22, a student at City College of San Francisco, stared

at the ad. His face, doctored with gauze, paint and red and green Halloween blood, was an indistinguishable, oozing mess of simulated radioactive burns.

"I want people to keep an open mind about world destruction," Johansen said with a smile.

At the end of the day the music had stopped, and the crowd had gone home. All that was left was handful of Thought Police and organizers, who were cleaning up. A little girl wearing a rubber Ronald Reagan mask and carrying an empty beer can wandered aimlessly around the park looking for a trash can.



Punks slam dance in the atom-smasher of life.

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ORIGINAL DEFEC

Jackson spurs student support

By Tibby Speer

Jesse Jackson's impassioned speech at SF State Tuesday morning netted him more than just a sore throat. As he left "this great university," his volunteers solicited donations by passing green garbage cans through the audience.

These cans eventually filled up with \$1,600 in student contributions, according to the San Francisco-based Jackson '84 office. The clipboards which also were circulated listed an unknown number of new volunteers for Jackson.

David Reed, San Francisco volunteers coordinator, was pleased at the student turnout.

"Youth has been disappointed in the emphasis that's been placed on certain parts of the economy and the military," said Reed, who is a local printer. "His huge support at SF State came as a result of that disappointment and because of the issues he's raising."

Reed estimated that Jackson volunteers have registered more than 1,000 voters at SF State in the past month. "I know students are supposed to be apathetic," he said. "But this situation is different. They've found somebody they can identify with."

Reed may be right in this instance, but historically, students have never completely identified with any national candidate — at least not enough to swing an election. Many candidates were unpleasantly surprised when they failed to get a large chunk of the youth vote, especially after 1971 when the 26th Amendment added about 25 million potential new voters, age 18 to 20.

Why this age group has not shown more interest in the ballot box is a question frequently debated by pollsters and campaign managers. In the book "Who Votes?" by

Raymond Wolfinger and Steven Rosenstone, the apathy is attributed to young people being "marginally integrated into their communities."

"Single people in their 20s are inevitably preoccupied with two rather personal quests: the quest for a mate and the quest for a suitable job," say the authors.

Their statement is supported by the most recent census: In the 1976 national election, only 45.6 percent of people 21 to 24 years of age voted. This percentage dropped to about 30 percent in the 1980 elections.

These statistics may seem gloomy to Jackson supporters depending on the youth vote. But the numbers may change dramatically in the next election. Richard DeLeon, SF State associate professor of political science, sees young voters "rising like Lazarus" from their beds of apathy in response to Ronald Reagan.

"Reagan is so sharply positional," said DeLeon. "He really mobilizes people."

DeLeon described Jackson as the bearer of a new strategy in the quest for votes. "Everyone used to think only in terms of voter turn-out," said the professor. "Jackson brings the new idea of political mobilization of unregistered voters."

DeLeon said he has seen increasing student interest in politics recently, but added that it usually takes new voting groups about 15 years to organize their support around one issue or person. When women and blacks received suffrage, he said, they didn't immediately rush out en masse to vote.

Whether SF State voters will actually head to the polls for the June 5 primary remains to be seen. But there was no hesitation behind the thunderous applause that greeted Jackson Tuesday when he said to the crowd, "Our time has come."

Jackson

Continued from Page 1

pollute our air, create toxic waste dumps, we would call that 'chemical warfare.'

"What does it matter, the name of the killer of the dream? No corporation or nation has the right to make acid of the rain."

He made references to the "macho politics" of President Reagan and his foreign environmental and domestic policies.

"We need an Environmental Protection Agency that will protect the environment and not the agency. We need more than a new president, we need a new direction. Use education, aid, trade, and mutual respect, not 'gunboat' diplomacy, 'big stick' diplomacy and nuclear threat."

"We live this day because Russia decided not to kill us last night. We need leadership to make decisions the day before so there will not be a 'day after.'"

The 42-year-old candidate described a foreign policy debate at Harvard University he recently took part in as "foreign to reality" because they "went through two-thirds of the debate and left out three-fourths of the world."

"Most people in the world are

yellow, brown, or black, poor and don't speak English. We must see the whole world as real. The media must cover the real world."

Jackson first rose to national prominence as a close associate of civil rights leader Dr. Martin Luther King, Jr. Jackson and King were together for the historic 1965 march to Selma, Ala., and also three years later when King was assassinated in Memphis, Tenn.

Jackson said his "rainbow coalition" will turn America around and offer an alternative in the presidential race. "There are three candidates running, but there are two directions. There are two points of view. If we got off a Republican elephant onto a Democratic donkey, going in the same direction, just a little slower, that is not enough."

Whoops

Sometimes it pays to look a gift horse in the mouth.

Due to an "error" by California State University at Fullerton's financial aid office, more than 1350 students will have to pay the school nearly \$230,000 in overpayments from the State University Grant program.



Toru Kawana

Presidential hopeful Jesse Jackson addressed over 2000 people at SF State's gym.

Local tour boosts campaign

By John Moses

Bay Area backers of presidential hopeful Rev. Jesse Jackson say Tuesday's whirlwind, three-county tour swept up volunteers and boosted morale in both the local and national campaign network.

Ray Betts, media coordinator in Jackson's San Francisco office, said Jackson's success both here and across the bay was "self evident."

"It was jam-packed every place we went," he said. "Personally, I didn't expect that kind of

crowd. . . People didn't have a place to walk."

Jackson left a supporter's Daly City home Tuesday morning to address a gay/lesbian group, and to meet with campaign workers before coming to SF State. Later that day his itinerary included a rally in a Berkeley community theater and a hastily organized rally in the Oakland Convention Center.

The Oakland rally, announced only a day before, drew 4,500. "I can say Rev. Jackson was very impressed by the turnout" both at SF

State and at other stops, Betts said. Eddie Wong, chief of operations at the Jesse Jackson for President San Francisco office, said Jackson stopped here because "Students are a major part of his support."

A major reason for Jackson picking SF State as a Bay Area stop was a letter from Students for Jesse Jackson worker Sayo Fujioka.

Wong said campus speaking tours are a regular part of Jackson's campaign strategy, and joked, "The other factor is that State is the only place in session."

Jesse Jackson's stand on key issues:

- Supports gay and lesbian rights.
- Supports a bilateral and verifiable nuclear arms freeze; opposes deployment of U.S. missiles in Europe.
- Supports the Equal Rights Amendment.
- Supports a bilateral Middle East policy which would provide for a Palestinian homeland and establish Israel as the area's economic center.
- Supports solving the budget deficit by cutting military spending.
- Supports enforcement of the Voting Rights Act.

Kids

Continued from Page 1

turn in their homework assignments — a report on their trip to see Jesse Jackson.

Elena Royale, 8-years-old. "My Dad let me go on the stage to see Jesse Jackson. I go to sit on Jesse Jackson. He picked me up. It was fun. So I put my thumb up and a lot of people said 'Win Jesse Win.'"

Mr. Abrams asked the students what they learned from their trip to see Jesse Jackson. Morgan Lopez said "he was saying black people shouldn't be treated any different than other people and he should be president because black people won't think they're left out."

Harry Kuo, 8-years-old. "The first thing he said was about voting. If someone is president and you don't like him, please don't shout at him. The second thing he said was about the ship is floating on the top of the water, it means poor people. He wants everyone to be on the top of the water, so everyone should vote for him."

Mr. Abrams asked the class if it would be a good idea if Jesse Jackson chose a woman as a vice-presidential candidate.

Andrea Smith said she thought it was a good idea. "Why should it only be boys. That's tight." Most of the class agreed, but Harry Kuo didn't.

"She might try to take over," he said. Mr. Abrams said he was going



By Philip Liborio Gangi

It was Jesse Jackson by a landslide in Mr. Abrams' class.

to try to change Harry's thinking on that.

Heather Burke, 8-years-old.

"Today we went to see Jesse Jackson speak. He said many things. . . A honey bee goes to a flower and get some pollen. He is very excited so puts nectar on it so it will live again. If he just takes pollen and gives no nectar, and the bee runs dry, and the bee goes to the same flower, the flower would be dead. So you must give to get. . ."

Mr. Abrams asked the class if they could name a foreign country with a woman leader. Urania Geor-

gopoulos guessed Mexico. "No," Mr. Abrams said. Someone from the back of the class gambled, "Florida." Mr. Abrams shook his head.

"Name a woman who is gove, nor of one of the United States," Mr. Abrams said. Chairs squeaked on the floor as the kids coughed nervously and looked away. They looked up to Mr. Abrams for an answer. He looked at Teacher Assistant Anna Wong. She coughed nervously as Mr. Abrams looked away. Mr. Abrams changed the subject.

Ranita Hunter, 7-years-old.

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Opinion

Letters

Stop babies

Editor,

Columnist Tibby Speer is right: women ought to begin a "baby embargo." But not for the reasons she lists.

The world population figure has hit the 4.8 billion mark. That's a 12-digit number. Since World War II, we have doubled the amount of people on this planet. Doubled it in 39 years.

China is already having to deal with overpopulation in a severe but necessary way: limiting parents to one child. They've reached their critical point. Housing, resources, food — all are scarce. And since one American child consumes more stuff of the earth than 50 children of India (1971 statistics), how long will it be before we, too, hit our critical point?

Babies are in no short supply. We've got plenty, especially since the baby-boomers are now having their own echo boom. Indeed, a baby embargo would be a blessing.

Mary Campbell

Ditto

Editor,

I can't help it. Sometimes, I get disgusted with the lack of thought in our society. Oh, I shouldn't complain, but I almost can't help myself.

In crying out against injustices to women, Tibby Speer (Phoenix, May 10) advocates a "baby embargo" until things are set right. She wants women to stop having babies to force employers to insure pregnancy rights, "forget the ERA, the economic gains" women have fought for.

Ms. Speer's priorities are unfortunate but her tactics useful. Since World War II, global population has doubled, i.e. 2.4 billion babies have been birthed. Our own "baby-boomers" are now generating their own "echo-boom" with 3 million tots born last year alone.

If the earth can comfortably hold 6.5 billion consumers (a widely accepted figure) and the current population (4.8 billion) continues doubling itself every 40 years, a baby embargo may very well be a higher priority than women's (or human) rights.

Greg Baisden

Roses to Phoenix

Editor,

Thank you for your thorough coverage of disability related factors in the April 27 issue of the Phoenix.

Awareness and education about the various aspects of living with a disability are essential to integrating disabled persons within the campus community. It was clear that the Phoenix reporters assigned to the project on disability were committed to providing an insightful perspective on this topic.

The fact that the paper devoted so much energy to the area of disability signifies to me that disabled students are being recognized as an important group on campus. Through such efforts as these articles, students with disabilities will no longer be perceived as special or judged according to outdated stereotypes, but rather can be valued as individuals with varied talents, resources and hopes.

You certainly have encouraged the process of understanding and interacting with people who are disabled as *people* — communication can then begin and that, after all, is what it's all about.

Cindy Kolb
Director, Disabled Student Services

Rightful racquet

Editor,

I was wrong in assuming that attitudes towards free speech like Mr. T. Manlicic's (Assistant Varsity Wrestling Coach) thrived only in the Soviet Union and other communist countries.

Since when does speaking frankly about an incompetent coach endanger the future of an athletic program?

This and other ludicrous statements made by Manlicic appeared here last week, and as a member of the SF State women's tennis team, I will speak in our defense. Manlicic shares an office with our coach, Peggy Jayne, and probably hasn't heard the players' story.

We didn't speak "unjustly" about our coach. We spoke truth.

Criticisms about her performance would never have appeared in the Phoenix had SF State's Athletic Department listened to our complaints. Mid-season we spoke with William Partlow, athletic director (who would not admit to the Phoenix that we had spoken with him) behind closed doors and voiced our opinions. We also filled out evaluations, as directed by Partlow, with our recommendations, which,

evidently, were swept under the rug. We learned last week that Partlow recommended to the administration that Jayne be rehired for next season. We learned that our verbal and written opinions weren't valid and didn't count, even though we were best qualified to judge her performance. So out of frustration, we yearned to talk to the papers.

Manlicic wrote that he performed under a first-year coach who was inexperienced, so he of all people should understand an athlete's frustration of going to practice daily, doing worthless drills and attempting to listen to a coach who knows less than his players. Coaching incompetency at the university level is inexcusable. Coaches like Jayne belong and can gain experience at the high-school or intramural level. At the university level, a coach should bring into the program the knowledge and expertise that athletes can learn from. That's why we're "mad at the people who hired her."

Jayne was not the only applicant for the coaching position, and, as Manlicic suggests, the administration was not faced with "hiring the most immediate person available to keep the program going." Why dump a successful, low-budget program?

In the last two years of tennis competition, we placed second both times, losing only to Davis, and sent three women to the NCAA Division II Nationals last year and two this year. We've represented our school quite well — are we wrong in asking competent representation (in the form of a decent coach) in return? A tennis team is small in size (six players compete) and we provide our own uniforms and racquets. Our budget is small, and apparently our voice is as well. It makes one wonder if an unqualified coach would be rehired if a baseball, football or basketball athlete caused a fuss. To avoid embarrassment, you bet he would.

Our indolent, "let's-not-make-waves" athletic administration admonished several tennis players for speaking with the Phoenix "inappropriately." With a little more sensitivity towards our needs, all could have been avoided.

So Mr. Manlicic thinks that we've endangered the future of SF State's tennis program by speaking our minds. The irony of it all is that the athletic department endangered the program by rehiring Jayne. In doing so, the women eligible to re-

turn and play for SF State will not. They've indicated that they'll play elsewhere — for SF State's rivals. And no recruit in her right mind will sweat for a program that's coachless. The only reason there won't be a tennis program is that no one will come out for the team.

I am thankful to the Phoenix and its staff for allowing me to exercise my First Amendment rights, or I wouldn't be heard at all.

Julie Wellick
Women's Tennis Team

Catholics missed

Editor,

Elizabeth Hackney seems to have made a slight oversight. In enumerating the campus religious groups, she forgot the Newman Club — The Roman Catholic student club and campus ministry.

Located at 150 Banbury St. and named after Cardinal John Henry Newman, a ministry of this type is located on many college campuses throughout the world.

The whole series of stories only mentions "Catholic" once that I saw and in a derogatory way.

Roman Catholic students, members of the world's largest and original Christian religion, deserve equal respect and courtesy as other student types, do they not?

Mike Ayres
officer, Newman Club

Christians too

Editor,

As a member of Inter-Varsity Christian Fellowship, I am rather curious as to why the largest "religious" organization on campus, and one of the largest groups of any kind here was barely even mentioned in your "Faith in the Eighties" section of the May 10 Phoenix. While not as involved with the campus as I feel we should be, we are certainly not invisible, nor inaccessible for interview. I, personally, am not offended, but I feel that an inaccurate representation of religion at State was given. For instance, to say that "there is an aver-

age number of ten" in each religious group conceals the 70 or so students involved one way or another in IVCF. Many of these members are very involved with the ministry here and would have been qualified and eager to provide objective, quality input to your hodge-podge faith section, which I feel it could have used more of.

Michael P. McAssey

Roses to Ware

Editor,

As a department chair, I, of course, have extensive dealings with Admissions and Records. I have always had difficulty understanding the procedures of applications, admissions, transcripts, graduating, etc., and what little I can assimilate, after each interaction, for example, quickly and inevitably slips away — I'm told short-term memory is the first to go and so be it.

This apparent roadblock to department efficiency turns out not to be a problem at all and, in fact, the many interactions with Admissions and Records over the past half dozen years have been rather pleasurable — for whenever we need assistance we call Laura Ware.

Laura is a gifted, hard-working administrator who knows Admissions and Records inside and out. She treats students and faculty with unusual dignity and respect and every one of our department's four score dealings with her has been four points.

I know even less about the administrative organization of Admissions and Records than of its procedures. We do know, however, that SF State cannot afford to lose the likes of Laura Ware and would hope that she will continue to be available to us, hopefully with a well-deserved, overdue promotion.

Gerald A. Fisher
Physics and Astronomy

Missing mail

Editor,

SF State's population may consider this letter to be a warning. On Tuesday, May 15, Delta Sigma Phi will hold its semesterly elections for officers. I am running for an officer. On Monday, May 7, at 8:30 a.m., mailed over 40 campaign letters from the U.S. mail drop-box located near the Student Union Information Desk. Mail is allegedly picked up Monday through Friday at 4 p.m.

It is now Monday, May 14 — one day before elections — and none of my fraternity brothers has received the campaign letter I mailed one week ago. Most of the letters were being mailed to San Francisco residents. Since none of these 40 letters has been delivered to anyone, would not hesitate to assume that these letters are all sitting in a mail bag somewhere between the Student Union and their intended destinations. My first guess is that my letters are in the campus mailroom. All the letters had proper postage and return address. They were all properly sealed.

Today I will go to the campus mailroom and attempt to track down my letters. Hopefully they are on their way to the addressees. If I cannot locate them, I will write another campaign letter — and I will deliver this one myself.

So let it be known that you are taking your chances by mailing anything that has a deadline from the Student Union drop-box. It may take a week. Or your worst fear could come true and it may never get there.

Christine Castill

CLASSIFIEDS

ANNOUNCEMENTS

Installation of "Cherry Pie" by Emily Dubois' Advanced weaving class will be Friday, May 18, 5 pm, at the Depot.

GRADUATES!! Don't miss out!! Commencement Brunch Tickets on sale at Student Union Information desk until May 23rd. Buy yours NOW!!

The Ecumenical House invites you to our second annual Winetasting Benefit on May 18 from 4:00-7:00 pm. The gala event includes wine and cheese tasting, live classical music, and sensory wine evaluations. Donation \$10-\$25. Info: 333-4920.

Courses on concert production & booking and jazz experience. Summer Session in the Music/Recording Industry Certificate Program. Call 469-1372.

The Music Press: Summer seminar on the business of music journalism with speakers from the press and industry. Call 469-1372.

KSFS will be off the Air until the Fall Semester. The staff at KSFS wishes everybody a happy alternative summer.

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Part-time work in summer and next academic year. Work for professional association. Training/light work in summer; more hours starting in Fall. Must have excellent typing/organizational skills. Write to Dr. Silvers, Philosophy Department. Top student assistant pay. 863-5831.

Help Dump Reagan and get paid! The Campaign for Economic Democracy is hiring people for Community education, fund raising, and/or voter registration. 863-5831.

MODELS M/F. Fashion Model Search '84 coming to SF. Contest open to males/females interested in modeling and acting. Call/write: Fashion, 11449 Haskell Ave., Granada Hills, CA 91344, tel (818) 368-4099.

PAYLESS DRUGSTORE has a part-time job open now. Warehouse/stock/cashier—20-30 hours per week. Apply at 3975 Alemany Blvd., Contact: Jim Deamuro, 334-9660.

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One Huey Lewis and the News Concert Ticket. June 8th, 8 pm. \$15.00. Ask for John, 586-6718.

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Alex

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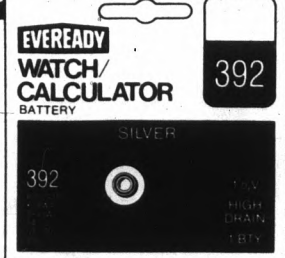
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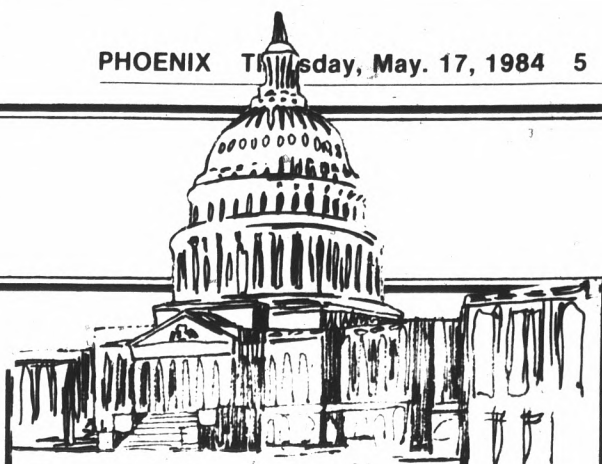
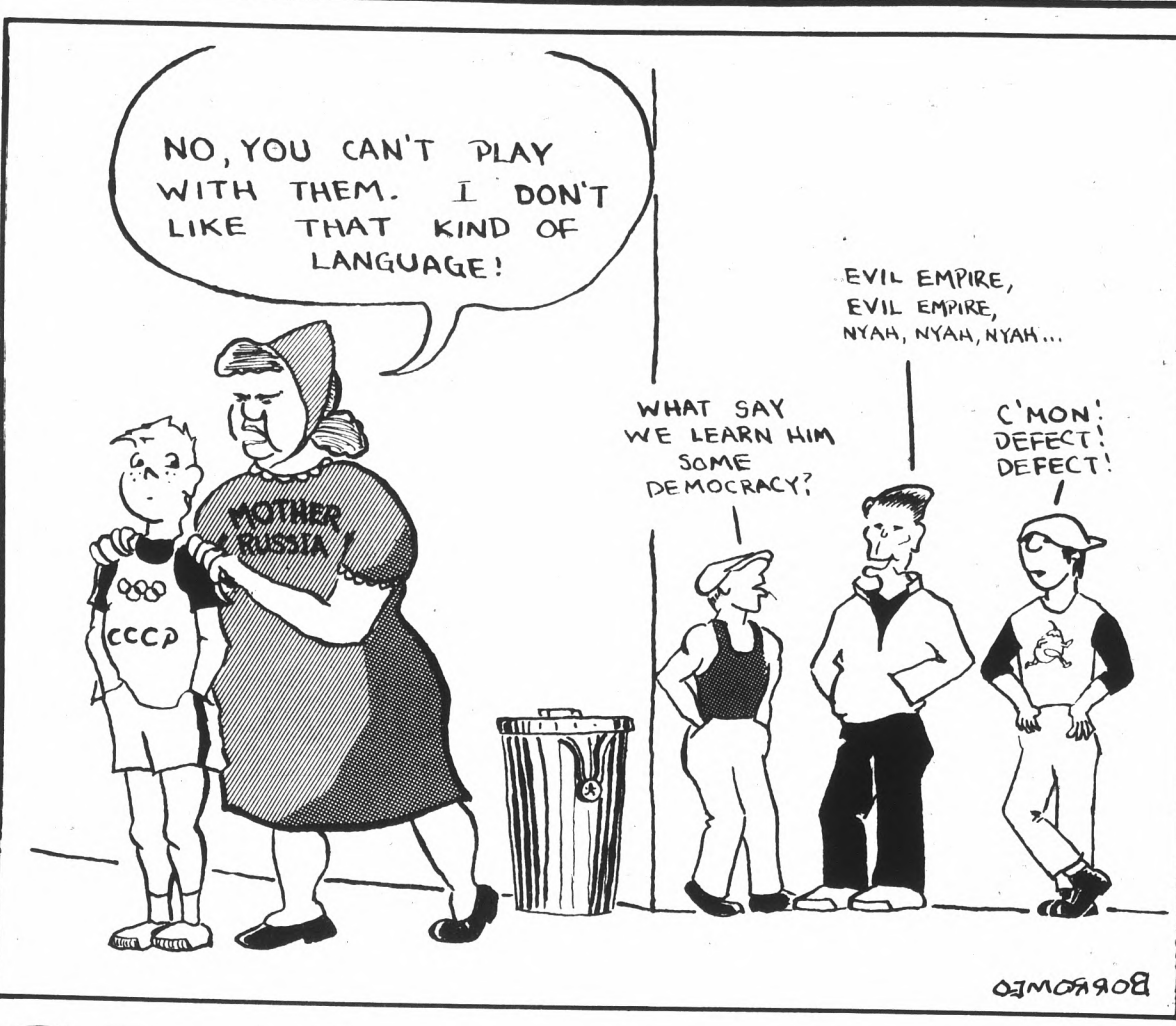
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Opinion

Editorials

Torch song

So the Soviets aren't coming. So those big muscular Natasha's won't be trouncing our own demure women in events like the shot put. So those stodgy Russian brawlers won't be lumbering into the punches of our own graceful young Ali's. So the cream of Soviet basketball won't meet defeat at the hands of whichever of our college players can get the summer free. Well, Phoenix for one is saddened. But not surprised. Since the last games — the ones we didn't attend — the competition between the Superpowers never ceased. In the rhetoric arena, President Reagan displayed world class form in tossing around phrases like "evil empire" and "focus of evil." And the rude fans who enjoy that sport gave him the usual applause. The Soviets, too, showed their customary facility with the tirade. And they used missiles as well as words to threaten the West Europeans — not to mention Koreans — in the stands. With all this sport in the off years, it's hardly surprising the Soviets want a rest. So what the hell. The Olympics would have been a letdown, anyway.



Our Man on Washington

By Gordon Sullivan

Yesterday, the House of Representatives decided against denying more funds for the MX missile. Members say they'll pay for 15 more. According to the President, that's a good thing. He says abandoning the missile, which he calls the "Peacemaker," will only encourage the Soviets in their provocative behavior. According to others, it's a terrible mistake. They say building the MX, which stands for "missile experimental," will only encourage the Soviets in their provocative behavior. Welcome to the world of strategic thinking. Actually, that world is not so hard to understand, if you remember one thing: Strategic thinking is like teenage love. When that happens, you'll recall, the easiest things become difficult. No longer is deciding to make a phone call just deciding to make a phone call. All sorts of other questions arise. Like, "Will she think I'm too aggressive if I do?" Or, "Will she think I'm a wimp if I don't?" Or, "Do I really want to get involved?" Similarly, in the ongoing relationship between the superpowers, a simple decision to deploy missiles involves more than just whether you need the damn things. All sorts of other questions arise. Like, "Will they think we're too aggressive if we do?" Or, "Will they think we're wimps if we don't?" Or, "Do we really want to get involved?" Sometimes, of course, such questions make sense. They are par for the course in international — as well as amorous — relations. Many are convinced, for example, Miss Liberty would have lost Ivan's respect had she let him get away with that SS 20 funny business in the forests of Eastern Europe. Pershing II and cruise missiles registered the obligatory indignation. But sometimes nations, like people, lose their hearts entirely. And when that happens, the heads are usually close behind. Just such an ill-fated romance lies behind the MX missile. The Strategic Air Command first decided we needed the MX back in 1971, a scant year after we had deployed the Minuteman III. Perhaps they felt the earlier missile hadn't caught Ivan's attention. Perhaps the 71-foot high, 192,000-pound MX should be thought of as a "first shy glance." Later, after increasingly accurate Soviet missiles rendered our Minuteman sites vulnerable, experts began to wonder whether Ivan's intentions were honorable. They decided to place the MX on railroad cars, to be shuttled between 4,600 covered launch sites in a sort of gigantic shell game. No one was calling Ivan a rogue, exactly, but it was time to give him a message. That message was garbled, unfortunately, when Reagan took office. He liked the pea, but not all those shells, so he compromised. He decided to build the new missiles, but put them in the old sites. The vulnerable old Minuteman sites. By then, of course, we'd lost our heads entirely. When that happens, people stare into space, pick petals off daisies and write 18-page love letters they never send. All in an effort to reconcile themselves to their heart's choice. Similarly, President Reagan appointed the Scowcroft Commission to analyze our nuclear relationship with the Soviet Union and just how the MX missile fit in. The commission came up with an answer, that the MX is a "bargaining chip" to coerce the Soviets into arms reductions. But some experts don't buy it. The MX will drive the Soviets away from the bargaining table, they say, not toward it. In other words, it will destroy any chance of being "just friends." The Soviets will perceive the MX as a first strike weapon, they say, and take dangerous countermeasures. That is, they will "misunderstand." Building more and more missiles is an insane policy, they say, that will lead to one of those missiles being used. And then all of them. "Slow down," that is, "love is a terrible madness." Just what counsel will prevail, that of restraint or that of passion, remains to be seen. And it's a sad thing that the House, once again, cannot muster the resolve to say "No!" There's a point, after all, where the resemblance between strategic thinking and love ends: The consummation of the nuclear relationship is one devoutly *not* to be desired.

Git broad

By John Moses

I'll carry with me for life the look I saw in my chemistry teacher's eyes the night that molten pinkish glob began seething in the center of my beaker. "Congratulations on four in a row," he said. "You have created yet another new life form. But you're still failing my class." Yes, I took chemistry, geology, archaeology and foreign languages. I got breadthred, depthed and critically skilled; motivated, postulated and predicated. But I'm not sure I got educated. In short, I survived G.E. I know the difference between a rock and a clod of dirt. I know midden from McDonalds. I know that acid-base relationships extend somewhere beyond the context of a stoned baseball player. I even know several phrases, acceptable and otherwise, in another tongue. I studied all this because I had to, not because I wanted to. Not much of it stuck. What I remember most are baleful looks from instructors and lots of red ink. My background is pretty diverse. My transcript is cluttered with 91 units transferred from the community college system. Many of those classes were taught by dedicated people who took on an especially sad look when they realized only three of their 30 students were taking the course for its content, not just for a requirement. My archaeology professor quit teaching because he said he would not be an entertainer for students majoring in pragmatism. Another professor, upon early retirement, said the study of liberal arts is almost dead, killed by the quota mentality of modern GE programs. I can't say I'd study harder if I could do it again, and I wouldn't do it again anyway. But now that I see how frustrated my professors probably felt, I'd consider it.

Goodbye to all that

By Peggy Sotcher

The end of an era is upon me. Me and about 5,000 others. May 26, 1984. Commencement. Cap and gown, diploma, flowers, parents, goodbyes. I'm ready for all of it — all of it except the goodbyes. This era cannot and should not end, at least not yet. I'm not ready. I walk through the halls and through the Student Union. I see people I knew from the dorms (Oh so long ago), from the Jeff Kaiser era ("He's in Hawaii now, thankyouverymuch"), from working in the Lobby Shop ("Marlboro Lights, right?"), from Phoenix interviews ("So, how'd you like the story?"), from all my classes ("Yeah, I'm graduating.") At one time, our friendship or acquaintance had a purpose, an intent, which has now been either fulfilled or forgotten. Fulfilled? Have I been that successful in meeting my goals? Forgotten? Did I mislead myself that many times? It sure didn't seem like it, so why am I so sad about leaving? Maybe because I know I'm leaving some things undone. Not homework, but feelings. Somehow, my priorities didn't include beers at the Depot, (un)beneficial group study sessions and coffee in the Ec House, but working long hours, writing and studying in my comfy bedroom and drinking less expensive beer and coffee at home. So what's the problem? If those weren't my priorities, I shouldn't feel so pensive. But just as I fear the unknown, I wonder about it as well. What if...? And I'll never know. Years ago, I didn't know these people existed; years from now, I'll only remember that they did. Perhaps too fondly. "What's too painful to remember, we simply choose to forget." But that's OK. It always has been. And so I'll fondly remember the long lines in the Lobby Shop, the long Wednesday nights in the Phoenix newsroom, the long hours 127 units take to complete. Fond memories indeed. "Look toward the future," commencement orators will advise. Look forward to being a YUPPIE? Whatever for? The student life of blue jeans and sweat-shirts, late mornings and summers off is far more appealing than skirts and heels, eight-to-five and a week of vacation — in November. Success can be such a let down. Graduation blues? Me? Cap and gown, diploma, flowers, parents — it'll be fun. Goodbyes — this lady is singing the blues.

Give applause, not votes

By David Finnigan

He made a lot of sense Tuesday morning. Looking obviously drained from the campaign trail, the Rev. Jesse Jackson still stretched his oratorical brilliance past its limits, and gave an invigorating performance. But through the rainbow coalition that spreads across the electoral sky, there is something missing. As a man who appreciates the power and depth of the spoken word, Jackson's fatal political flaw is that he has yet to understand not just the words heard, but also the actions taken from them once their sound has drifted off. This flaw stems from Jackson's political inexperience. Specifically, the issue involved here is not one of color, but of a simple question: is it a good value to elect to the most powerful office in the free world a man who has never been elected to any public office? He may have become a public figure with the work of Operation PUSH. Indeed, his charisma, drive, and vitality have controlled an ego the size of Alaska so deftly as to entrench him in the public psyche. More kids in

Chicago have heard of Jesse than known their own congressman. But a public person is not to be confused with a public official. The former comes to the position through skill, hard work, perseverance, and a little luck. The latter gets the job through skill, hard work, perseverance, and a lot of votes. One may be the people's fancy until they find a new hero. The other is entrusted with legislative responsibility, and is expected to fulfill that mission. The two are not synonymous. So before you cast your presidential ballot for a dynamic man who has ridden the public wave but never worked on a legislative ship, take heed from the Greek poet Seraphir, who wrote, "No man should be thrown into an empty sea of responsibility." Without having swam through the tumble currents of national shirt-sleeve politics, Jesse Jackson might just drown.

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Help find Kevin Collins

by Peter Brennan

The family of Kevin Collins is asking SF State students to help extend worldwide the search for the missing 10-year-old.

The idea is for students who are traveling home this summer to take two or three posters and place them in conspicuous locations in their hometowns.

The green-grey-eyed, 70-pound, 4-foot-6-inch boy disappeared without a trace Feb. 10. Police have no new leads.

Various organizations and private citizens have increased the reward for information leading to the return of Kevin to \$100,000.

Support for the search has come from other universities in the Bay Area. Stanford basketball coach, Tom Davis, has his team distributing posters at airports to passengers flying around the world.

At the University of California, Berkeley, 5,000 posters were distributed to students early this month

before they went home for the summer.

SF State's Women's Center has volunteered to distribute posters.

"If you can think of any group that could help, have them call us," said Prudy Dowerf, a volunteer whose son attended school with Kevin.

As a result of the kidnapping, the Kevin Collins Foundation was established to help other parents whose children are kidnapped and to instruct children on how to deal with strangers.

Newsweek magazine helped publicize Kevin's disappearance with a front cover photo of him and an accompanying article on the effects of missing children and legislation pending in Congress.

The crime of kidnapping children, wrote the magazine, is distressingly easy to commit and notoriously difficult to solve. Nationwide, 1.8 million children are reported missing annually, but 90 to 95 percent are runaways or abducted by

parents in a custody fight.

Eighty percent of the remaining 180,000 are sold in world-wide slave and/or pornography markets.

"If one person sees Kevin in a film, they can call us and that would be a tremendous lead," said Dowerf.

Sgt. Gary Peters of the San Francisco Police Department's Juvenile Missing Persons Detail, said the department has been receiving leads on Kevin, but nothing substantial.

"We're getting the type of sightings we can't confirm," said Peters. "Someone will say 'I saw Kevin on a street in Berkeley two weeks ago.' There's no way we can confirm that."

Peters said the youngster's disappearance is unusual.

"It's a puzzler — really abnormal in San Francisco," said Peters. "Two hundred kids are reported missing each month in San Francisco. Ninety-eight percent are runaways and the other 2 percent we find sooner or later."

Whether Kevin is even alive, no one knows. He has been missing for three months but the search for him continues, as does fundraising for the foundation.

A basketball fundraiser between the Los Angeles Raiders football team and KGO-TV employees is scheduled tomorrow for the City College of San Francisco gym at 7:30 p.m. Admission is \$10 and reservations are recommended.

Students who want to help distribute posters, call the Kevin Collins Hotline, 863-6333.

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Above is a clip-out poster provided as a public service by the Phoenix

Ianni seeks top post

by Peggy Sotcher

SF State Provost Lawrence Ianni may find himself in Sonoma State's top administrative position should the CSU Presidential Selection Committee select him over two other front-runners.

His competition is David Benson, executive vice president and provost at CSU Northridge

and Robert Wolverton, vice president of academic affairs at Mississippi State University/Southwest State.

The candidates were interviewed and given a tour of the campus this week. Ianni's visit is tomorrow. The selection committee will go into a closed session Tuesday in Long Beach and will announce its decision that day.

Class to convene in wilderness

by Valeri Mihanovich

Summer vacation — a time for traveling or socking away extra money. Not usually a time, except for those desperate to graduate sooner, to take classes or bother with studying.

Some students at SF State, however, have successfully combined vacation with learning about research and studying techniques.

Through the Extended Education program, a self-supporting study program called Wildlands Research allows students to participate in wildlife research studies with other students from all over the nation. These studies aid the Bureau of Land Management and the Forestry Service in deciding about the preservation of wildlife in the United States.

"It's all field work, which usually transfers into the high country. You go into this program with the class on your back," says Crandall Bay, a coordinator of Wildlands Research.

With canteen, notebooks, and outdoor instruments in their backpacks, students are prepared to literally live academically out of their backs. Some programs take them as far as the Rocky Mountains and Alaska to study environmental techniques, such as the humane handling and studying of animals, species identification and vegetation sampling in wildlife areas off-limits to the general public.

In Northern California, students

are sent to the Klamath Mountains to investigate the potential harm in opening up the land for private use.

Bay started this program through SF State six years ago. To his knowledge this type of program does not exist on any other campus.

Bay, who graduated from SF State with a master's degree in history, became interested in the history of public lands and public policy.

"I talked the idea of this program over with Michael Tripp (of Extended Education) and we put together what the faculty needed for this program," said Bay. The only prerequisite for Wildlands Research is a course in biological and environmental studies.

Bay operates the program from his home and office in Santa Cruz. However, research programs do not take place in that area, unless, as Bay said, "you want to look at banana slugs."

The projects are not conducted in the San Francisco area because most of it is privately owned or under the jurisdiction of the national or state park systems, and the Wildlands

program is concerned only with public land not protected by a park system.

With the experience of this research, some students go on to get jobs in such outdoor services as The Bureau of Land Management, National Parks, or the Sierra Club, said Bay.

"We talk a lot with the people from these agencies and they can help explain what the job-hunting possibilities are," he said.

Bay also said that this experience would help significantly in continuing the student's college education.

A valuable part of this program, said Bay, is that even after the program is over for the summer, students stay in touch on an academic and professional level.

"That's one of our goals, for these students to build a network among themselves," said Bay.

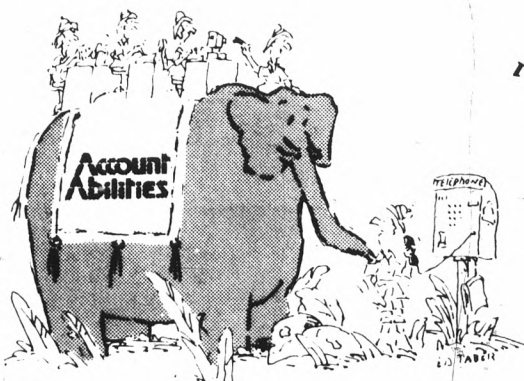
For students to partake in the Wildlands Research Program, they must pay a fee from \$400 to \$750, the program's sole funding. For more information call Bay's Santa Cruz office at (408) 427-2106.

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HERE COME THE DEMOCRATS



A preview of this summer at a protest rally against Caspar Weinberger last month.

Toru Kawana

Groups gear up for Demo bash

By Mark Lachman

Approximately 27,000 are expected to attend this year's Democratic National Convention. In the barrage of reporters, delegates and convention groups, the voices of student activists could be drowned out.

But Maue Phelan of the Campaign for Economic Democracy (CED) said students can make a difference if they know where to direct their efforts.

Phelan is a part-time SF State student helping CED gather Democratic student support for the 1984 elections. CED is a strong supporter of the numerous rallies which will take place during the convention, July 16 through 19.

Hundreds of left-wing social, labor, environmental and peace groups are uniting to voice their opinions in hope of effecting change. The rallies, said Phelan, can also supply concerned students with both ear and mouth.

"It's not very realistic for a student group to think of making an impact on the Democratic Convention," said Phelan. "The process of organizing an event is just too horrendous for full-time students." A few campus groups are therefore becoming involved with the coalitions hosting the rallies.

The campus Gay and Lesbian Alliance is merging with the National March for Lesbian and Gay Rights. The march will begin at 2 p.m., July 15. An estimated 100,000 gay and straight men and women will march from Castro and Market streets to Moscone Center where they will listen to entertainers and speakers.

Students Against U.S. Intervention in El Salvador (SAUSIES) is helping to sponsor Vote Peace '84. Kim Davies, a SAUSIES member,

said involvement in the rallies is an extension of one's education.

"We're here to be educated, Davies said. "Part of that education is knowing what's going on with our own foreign policy."

While many of SF State's political groups are not planning to become involved with either the convention or the rallies, a few groups plan spontaneous demonstrations.

Courtney Bullock, a member of the Campaign for Nuclear Disarmament (CND), said that she and other CND members will take part in "guerrilla theater" — spontaneous improvisational performance. Members interact with each other and the crowd, poking fun at serious issues.

"People are scared and don't want to know about nuclear war," Bullock said. "Guerrilla theater informs people in a fun way."

But CND and most campus political groups have no definite strategy for the upcoming convention — a serious deficiency, said Lois Miller of Students United Against Reaganism. Groups with no definite aims, she said, may be fine for short term, but for the long term, strategy is needed for ideas to evolve and strengthen.

"There are a lot of creative people who on the spur of the moment can get some people together and get something done," said Miller. "But the moment that person fades away, whatever he achieved can be swept away."

Lisa Hawes, a member of CED, said she wanted to become involved in the convention "right away." She, like Miller, is impressed by the political action groups on campus, but said a lack of communication among groups has destroyed any chance for coordinated strategy.

Hawes is involved with the Peace and Environmental Convention

Coalition, which will stage its rally July 16, 6 to 10 p.m.

Hawes said that organizing anything on a large scale requires more time, energy and people than any one SF State group can provide, so students must seek out and join larger organizations in the city. "But everyone can still have a strong voice. You just have to know where to shout."

And then there were three

By Michael Taslitz

The Democratic National Convention this summer in San Francisco is the culmination of only one episode in the seemingly endless process of electing a president. The odyssey starts over a year before election day and does not end until inauguration day.

This year the presidential race formally began on February 2, 1983, when California Sen. Alan Cranston became the first to announce his candidacy for the Democratic nomination. On February 21, former Vice-President Walter Mondale joined the race followed by: Senators Gary Hart, John Glenn, Ernest Hollings, former Sen. George McGovern, the Rev. Jesse Jackson and former Gov. Rubin Askew. Out of these eight candidates only Mondale, Hart and Jackson are left in the nomination race.

On July 16, the remaining candidates, their delegates and campaign workers will descend on San Francisco. Over 25,000 delegates alone will come from across the country. The entire convention is expected to pump \$20 million into San Francisco's economy.

But there is one factor in this year's convention that may turn it into one of the biggest political battles of the 1980s. Convention delegates will not be bound to vote for the delegates who they were pledged to in the state primaries and caucuses. In previous conventions, on the first ballot the delegates had to vote for the candidates they were

pledged to. But the voting rules were changed at the 1980 convention and in 1982 by the Hunt commission, the Democratic commission which made the rules for this convention.

The commission, like everyone else in the party, thought Mondale would have the nomination wrapped up early in the primary season, according to Political Science Professor Ray Lawson, a Mondale coordinator. So the rules were designed to let delegates who weren't pledged to Mondale vote for him at the convention. This strategy has backfired.

With the surprisingly strong campaigns of Hart and Jackson, Mondale does not have the nomination locked up. As of Tuesday's Oregon and Nebraska primaries, Mondale has 1601 delegates. Hart has 976 and Jackson 296. The number of delegates need to win the nomination is 1,967.

In order for Mondale to gain the number of delegates he needs, Mondale will have to win the 345 delegates up for grabs in the June 5 California primary. If Mondale wins all the other state delegates left but loses California it will be mathematically impossible for him to have the 1,967 needed for a first-ballot nomination.

If Mondale does not have the nomination tied up by San Francisco, the convention will be a brokered convention, according to Lawson. "Anyone who is not a Hart or Mondale delegate is fairplay," she said.

This means that both the Hart and Mondale camps will be bargain-

Facts

— The Democratic National Convention, which will take place in San Francisco June 16 to 19, will be the most expensive national political convention held to date.

— The minimum amount city officials expect to spend is \$7 million, \$2.5 million more than New York paid for the 1980 Democratic convention and \$6 million more than Detroit paid for the 1980 Republican convention.

— Approximately 27,000 people will attend the convention; about 5,000 delegates and alternates, 12,000 media personnel, and 10,000 guests and convention officials.

— 18,000 rooms in 146 Bay Area hotels have been reserved for convention goers.

— Detroit officials said convention revenue in that city has increased 50 percent since the Republicans spent \$42 million in 1980.

— The television networks will broadcast 50 hours of the convention.

— By Mark Lachman

ing for delegates in hotels across the city. The majority of the delegates the two campaigns will be fighting over will be the Jackson delegates who may hold the key to the nomination for either candidate.



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HERE COME THE DEMOCRATS

Drivers may rebel if city adds taxicabs

By Christine Feldhorn

San Francisco is speedily preparing for an infusion of \$20 million in Democratic dollars this July, but taxi drivers say 50 new taxi permits will throw their profits from the convention into reverse.

Mayor Dianne Feinstein has said the extra cabs are needed for the expected 30,000 visitors to the Democratic National Convention at the George R. Moscone Convention Center July 16 to 19, as well as to improve taxi service for the city.

Taxi drivers disagree, and demonstrated noisily following the March 29 approval of 50 medallions (permits) by the Police Commission, to be issued in time for the convention.

"I don't think Dianne Feinstein realized she was getting into a hornet's nest," said Ruach Graffis, coordinator of the two-month-old San Francisco Taxicab Drivers Alliance. The Alliance has 350 members among the city's 2,500 taxi drivers, according to Graffis.

Some drivers have threatened to strike or boycott the convention if the Alliance fails to stop the action of the Board of Permit Appeals on May 30 or get an injunction from the Superior Court in mid-June.

"Some have spoken of stalling their cars on the Bay Bridge and blocking the keys over," said Graffis. "This is not an Alliance idea, but it could well happen. It would be a sign that we have been totally circumvented."

Protesting drivers say possible adverse effects should have been studied before the permits were approved.

The life of a taxi driver is not an easy one. Contrary to popular belief, cab drivers do not just tear round corners, make screeching stops and terrorize pedestrians. They must work without medical benefits, worry about crime and deal with the fatigue that comes from sitting in a cab for a 10-hour shift.

Drivers basically work for themselves. After making enough in fares to pay for gasoline, cab rental, and tips to dispatchers, hotel porters and the like, cab drivers take home from \$50 to \$150 a shift, depending on the day of the week and whether a convention is in town.

"You have no benefits or sick pay," said Steve Tinney, taxi driver for 1½ years and a student at the Academy of Art College in San Francisco.

"You feel like hell sometimes, but it's a job you can do even if you're sick."

Tinney said the Democratic convention is relatively small and will only liven up the otherwise slow month of July, making it more like the usual convention season months of September and October.

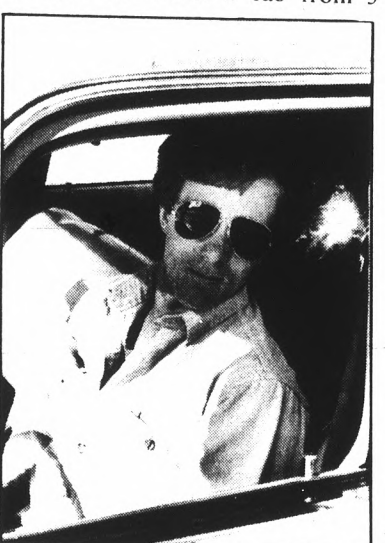
"This is not a huge convention, it's only an ordinary convention. The only good thing is that it's dur-

ing the summer," a slow season for taxi drivers, he said.

The convention could even hurt business, he said, because of chartered buses and limousines used by conventioners. Stepped-up security may become a major obstacle as well.

"One of the worst things is that any time anyone of political importance leaves a hotel, they close off the streets. If you can't move the taxi, you can't make any money."

Another fact of life for cab drivers is crime, said SF State photojournalism student Philip Gangi, who drives a cab from 5



By Philip Gangi

p.m. to 3 a.m., four or five times a week.

"Basically, we're sitting ducks," he said. "We can't see what people are doing in the back seat. The best defense is to watch who you pick up and what neighborhoods you cruise."

When he started driving a cab five years ago, Gangi was the victim of crime.

"It was a \$70 ride to Vallejo. He said he would pay me when we got there. I was too trusting and naive and I wasn't aggressive enough" about asking for the fare up front, he said. When the passenger walked away without paying, Gangi went after him to get the fare.

"He turned around and hit me in the face." The man then stole the taxi while Gangi lay in the street.

"The neighbors came out and helped me into their house and called the police. They caught the guy still driving the taxi."

Despite the scramble to make a living, the long hours and the vulnerability to muggers, most taxi drivers enjoy their work.

Graffis said the Alliance wants to negotiate with Feinstein about the new permits, but it will "fight it to the maximum."

"The Alliance is saying what Martin Luther King Jr. said in the '60s: 'I've got a bunch of hotheads behind me, and if you don't deal with me, you'll have to deal with them, and they're no fun.'"

Taxi drivers are a hardy bunch. And when pushed, they push back.

SF State to offer convention symposium

Students will be able to get academic credit and experience at a week-long symposium on the Democratic National Convention sponsored by SF State, Texas Christian University, and the Washington Center.

Kay Lawson, SF State political science professor and Eugene Alpert, TCU associate professor, will speak at the symposium, along with party leaders, state of-

ficials, political journalism and others.

One or two credits will be given to student who successfully complete the program. During the program, students will be required to keep a journal, attend meetings, do outside reading, and participate in small group settings.

The program costs \$225. Housing is available in SF State

residence halls, with meals for \$140.

Pre-convention seminars, ongoing convention analysis, and campaign training workshops will be featured.

Scheduled events are pre-convention studies or organization and procedures of the convention, analysis of the proceedings in structured small group settings, and examination

of the components of winning campaigns.

The program will take place July 13 through 20, which will coincide with the convention dates of July 16 through 19.

For additional information and applications contact Kay Lawson in Old Science 379 or at ext. 1522.

Media group will ease convention press

By Darlene Keyer

Whether interested in politics or not, Americans will hardly be able to escape the media blitz of the Democratic National Convention in July — an estimated 10,000 to 15,000 media people will be at Moscone Center to cover the event.

A special Media Host Group, made-up of representatives from local newspapers, television and radio stations, has been formed to accommodate the visiting media.

Suzanne Donovan is a free-lance writer, but for the past month she has been assisting Carol Benham, the group's director in organizing services for the press.

Donovan said one of the group's major tasks is to prepare a San Francisco background and profile book to help journalists cover local stories. The book is divided into sections on the city's demographic make-up, racial mix, income levels and housing. There is also a section dealing with the city's political structure and economy, business and organized labor.

The book also includes source

lists which are broken down by issue areas and story ideas. Donovan said this will enable a journalist unfamiliar with San Francisco to write a short description of any subject. "The idea is journalists sharing with other journalists," Donovan said.

Donovan helped prepare a catalogue of services, sent to 1,500 media organizations, which lists firms offering services and supplies the media may need during the convention. Donovan said it includes services such as production facilities, office furniture and security available in the hotels and at Moscone Center.

A second catalogue of personal services available, including restaurants, health clubs and museums, is in the works. The Media Host Group is also planning to set-up information booths for the press. Moscone Center and the Hilton Hotel are headquarters for the working press.

Media Alliance, an organization made-up of local writers, editors, illustrators, broadcast producers and photographers, is helping prepare for the convention.

On June 11, it will host a panel discussion on how the major media managers will cover convention stories. The panel will feature Kim Montour, managing editor of KPIX News; Jerry Roberts, assistant city editor for the San Francisco Chronicle; Bob Ryan, national editor for the San Jose Mercury News; Darryl Compton, associate news director for KRON TV, and Yuri Ustimenko, a correspondent for Tass, the Russian News Agency.

"Our feeling is that when there is a convention held in a city, it's a major event that has a major effect on people who live in the city," said Daniel Ben-Hurin, executive director of Media Alliance. "Our effort is to get local media on record about how they will cover not only the Democratic Convention but also things like demonstrations."

The group is also compiling a list of media professionals available for temporary assignment during the convention.

Media Alliance publishes a monthly newspaper called Mediafile, sent to members. Ben-Hurin said Media Alliance is hoping

to put out a special issue after the convention.

"It will be about how the media performed during the convention, or if they did," said Ben-Hurin.

The group is trying to obtain special funding for this extra issue.

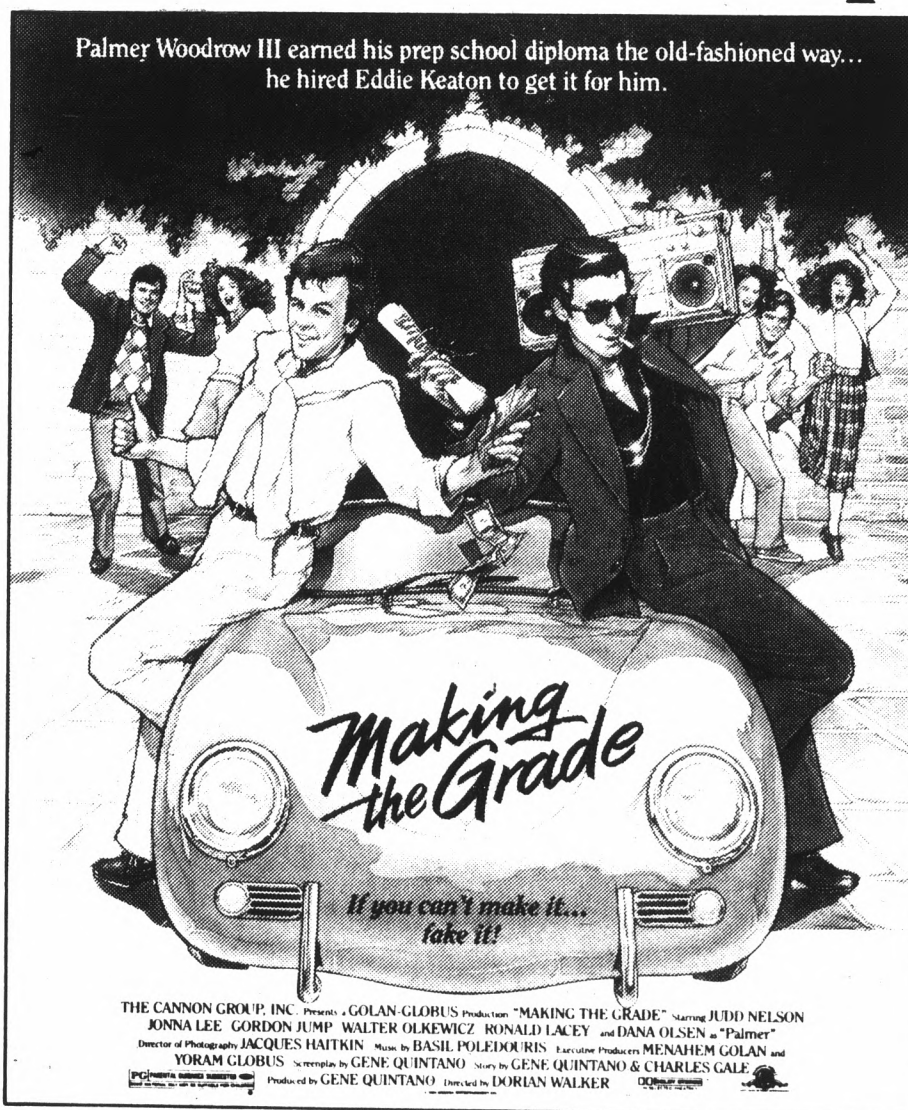
Another plan still in its early stages, is setting up an alternative press center near Moscone Center that will deal exclusively with nuclear-related issues. Ben-Hurin said Media Alliance is working with the Peace and Environment coalition to form the press center.

Trivia

San Francisco last played host to the Democratic convention in 1920, when James Cox, then governor of Ohio, was nominated for president with running mate Franklin Roosevelt.

The Republicans last met in San Francisco when they chose Barry Goldwater in 1964.

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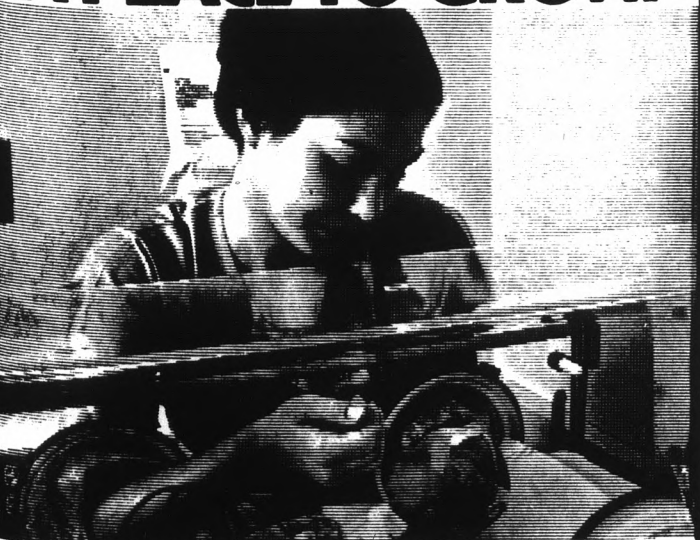
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Senate
ok's new
policies

By Richard Schneider

The Academic Senate has adopted a new sweeping policy on sexual harassment.

Working with the Faculty Affairs Committee and the Student Affairs Committee, the Senate discussed the report of the Sexual Harassment Committee and arrived at the Sexual Harassment policy.

The Faculty Affairs Committee approved the policy with certain modifications.

For one, a Sexual Harassment Officer will be appointed by and report directly to President Chia-Wei Woo.

The report defines sexual harassment as one person's use of university rank to distort a relationship by conduct which emphasizes another's sexuality.

According to the report, requests for sexual favors, and other verbal or physical conduct of a sexual nature are forms of sex harassment when the person with authority or position:

- requires submission as an explicit or implicit condition of instruction, employment, or participation in any university activity;

- distorts academic or personnel evaluations based on response to such conduct;

- hinders performance by creating or allowing sexually intimidating, hostile, or offensive behavior to occur in the university or in a university-related setting.

Besides providing an official of sexual harassment, the report details procedures for filing a sexual harassment complaint. It also outlines the role of the Sexual Harassment Officer and explains the formal procedure for investigating a report concluding with some suggested remedies to the problem.

One is a program to educate the university community about the psychological effects of sexual harassment, its destructive impact on work productivity, and the possible costs of legal decisions against the university.

Earlier in the meeting, the Senate approved a revised bachelor's degree in Psychology, adopted a new master's degree program in Japanese and Gevontology.

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CSU

By Lynn Por

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CSU student services endangered

News Analysis

By Lynn Porter

California State University students could receive fewer services for their money if the Board of Trustees approves a fee consolidation plan in September. The plan has been proposed by the Fee Policy Review Committee, established to make recommendations to the Chancellor.

The latest development in the erosion of tuition-free education for CSU students, the proposal calls for the consolidation of the student services fee and the state university fee. Consolidation would mean the

\$105 that students pay each semester in student service fees would no longer be used exclusively for such services as the health center, counseling and career guidance, but would be lumped in with the state university fee which is used to pay for expenses the state does not cover from the library to clerical supplies.

The state university fee was first imposed in the fall of 1981 as an emergency measure to compensate for shrinking CSU budgets. The fee has since grown from \$46 per year to \$402 and is now a permanent fixture of the system.

The state university fee plus the

student services fee generated approximately \$184 million in 1983-84.

The concern of many people in the system is that if money gets tight, student services may be cut in order to finance other areas. The consolidated fee, as with the present state university fee, would not be designated to pay for any particular program but for the overall expenses of running the university.

Some campus presidents do not support student services, said Ed Van Ginkel, president of the California State Students Association, a student lobby association. He said that if fees are consolidated, the money "is just shipped off to Sacramento" and students are left with no guarantees that the current level of student services would be maintained.

The student services question is the major concern of the fees committee according to Lee Bateman, business manager of the California State University at Hayward and a member of the fee policy committee.

"It is a question for which we have not arrived upon a satisfactory answer," he said. Bateman said there are no guarantees of what will happen with student services.

He said if fees are consolidated, students "will have to believe that they (university administrators) will make the decision that provides the best environment for students on campus."

Charles Davis, press officer for

Chancellor W. Ann Reynolds said the chancellor "has long been supportive of consolidating fees because basically it provides the trustees or president flexibility to put money where it is most needed."

The issue, according to Alfred Leidy, SF State vice president and comptroller, is flexibility.

Campus administrators need increased access to funds in order to adapt to changing financial situations on their campuses, he said.

Students in general aren't concerned with the logistics of how fees are transferred from one program to another but with what services they receive, he said. In time of budget crunches, Leidy said, students might be willing to give up some services in order to keep others.

If the fee consolidation is approved, he said, "The president would make the determination as to priorities."

The concern is that consolidation of fees may be a way of circumventing the language of the 1960 California Master Plan for Higher Education which prohibits tuition.

The state university fee, because it is tied to no particular program, could be used to pay for teaching expenses and, if so, students would be paying tuition as defined by the plan.

Leidy said the state university fee "can be used to pay for those things the master plan calls tuition."

Officers ask for DPS investigation

By Peter Brennan

The State University Police Association is calling for an impartial panel of police experts to investigate the Department of Public Safety's personnel practices.

Bill Curtis, the union's attorney, will send a letter to SF State President Chia-Wei Woo this week requesting the panel because of incidents over the past two years in the department headed by Chief Jon Schorle.

The alleged incidents, reported in previous issues of Phoenix, include the firing of one officer five days before his two-year probationary period was over, and the firing of another officer who received 18 letters of commendation during 18 months on the job. Curtis also cited a lack of minorities and the high turnover

of officers as problems at DPS.

He said relationships between officers and management have generally improved in the last few months but are still not at high quality level.

"I don't want a hatchet job on anybody but I don't want this continued on and on and on," said Curtis. "The air would be cleared by a review."

Schorle was unavailable for comment.

Two years ago, half the department signed a petition to then-President Paul F. Romberg asking for a review of Schorle's administration. The petition created quite a stir within the department and Sgt. Myra Sheehan, one of two officers who delivered it, was fired a month later.

A review of DPS never took place.

Van Ginkel said consolidating the fees will lead to the further erosion of tuition-free education.

The fee consolidation process began in 1982 when the legislature via Assembly Concurrent Resolution 81 called for a review of CSU student charges by the California Postsecondary Education Commission.

The commission responded with a number of recommendations, among them one that states that if the state university system finds state appropriations insufficient it may use revenues from student fees

to fund instruction.

This is the second fee policy review committee to make recommendations to the chancellor. Last year, according to Van Ginkel, essentially the same consolidation effort was narrowly voted down by the board.

"The trustees that voted against consolidation have left the board," he said. "Students have four votes in a committee of 25. I am sure that the system could shove these principles down students' throats if they wanted to."

This Week

Arts

Exhibit 505, with prototypes of designs by Design and Industry students, is on display today, tomorrow and Saturday in the Student Union Art Gallery.

Masters Candidates' Exhibits, through tomorrow in the University Art Gallery, Arts and Industry 201.

Group photography show featuring work by student photographers, through May 25 on White Walls exhibit area and Union Depot walls.

Student Union Design and Industry Department presentations, Saturday in Student Union conference rooms A-E from 9 a.m. to 4 p.m.

"The Documents of Futurism - 75th Anniversary Exhibition," manuscripts, manifestos and books of the 1909-1915 Italian avant-garde movement, through May 25, sixth floor, library.

"Oz: An American Fantasy" concludes with "Oz Scholarship" and "What the Children Thought," through May 25, fifth floor, library.

"Thanks for the Memories," SF State yearbooks, including the first from 1926, through May 25, sixth floor, library.

"Through Japanese Eyes: 19th Century Perceptions of the Early Visitors," featuring two sets of woodblock prints from the Kyoto University of Foreign Studies, through May 31, first floor, library.

Genealogy resources, including local histories, city directories and other genealogical materials, at the Sutro Library, 480 Winston Drive, through June 8.

Resources in Science, diverse, are scientific materials, at the Sutro Library from June 11 to July 31.

"Windows in the Water," works by Ben Saturen, through

mid-June in the University Club.

Film

"Two Factories: Japanese and American" (22 min); "In Search of Balance" (26 min); "Hopis - Guardians of the Land" (10 min); "Anchorman" (15 min); "The Omelette Show" (30 min); available today from 4 to 6 p.m. in Library 433. Free.

Film finals featuring original films by SF State film students, tomorrow at 7:30 p.m. in McKenna Theater. \$3 general. \$2 students, faculty, staff, senior citizens and SF State Alumni.

Theater

"Les Belles Soeurs," today, tomorrow, Saturday at 8 p.m., and Saturday and Sunday at 2 p.m. in Studio Theater.

Brown Bag Theater's last show of the year. Tuesday through Thursday in Creative Arts 104.

Miscellaneous

May 17: last day of instruction May 18 and 21 through 25: Finals

May 28: Memorial Day. University closed.

May 29: Semester officially ends.

May 30: Summer sessions begin.

Honors convocation, May 24 at 7 p.m. in McKenna Theater. For honored students and their guest, by invitation only.

Commencement, May 26, 1 p.m., Cox Stadium (in case of rain ceremony will be held May 29 at 1 p.m. in Cox Stadium). Speaker is CSU Chancellor W. Ann Reynolds.

Pre-Commencement Brunch, May 26 from 9 a.m. to 12:30 p.m. in the Gold Coast and Barbary Coast. Brunch, \$7.50, \$4.50 children under 10. Tickets available at Student Union Information Desk.

Union

Continued from Page 1.

Union, he said.

Derdowski said the increase in the Student Union reserve accounts has been requested and recommended by the Chancellor's Office and is required by Student Union policy. The Student Union opens and maintains reserve accounts for building and equipment maintenance.

There are two reserve bank accounts, according to Derdowski,

both which provide the Student Union with protection against large, unplanned capital expenditures: the building repair and major repair and replacement accounts.

The building reserve account is to be used in an emergency, such as an earthquake, or an unforeseen structural problem, such as a roof leak. Derdowski said one such problem that will require immediate attention is the replacement of two PCB

transformers in the building which will cost about \$110,000.

Damage and depreciation costs to furniture and equipment in the Student Union come from the major repair and replacement reserve account. Derdowski said the SUGB is required to deposit \$38,000 every year to this account.

There are also on-campus reserves which make up 35 percent of the operating budget, according to Derdowski. She said such an account is

needed to guarantee continued operations in case of emergencies, but the Student Union needs \$100,000 to meet this requirement.

Unless the Legislature rejects the recommendations made by its analysts, students should be making out their checks for \$355 instead of the proposed \$303. Paparelli said students are being notified through the two student newspapers and through billing notices to be sent in the mail.

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Goals not met for minority hires

By Diane Moore

Last year, the number of female faculty members at SF State rose 8 percent from the previous year and minority hiring dropped 1 percent.

The SF State Affirmative Action program, begun in 1981, which reported these figures, is an offshoot of another program started in 1973, under Title VII of the Civil Rights Act and executive orders by President Lyndon B. Johnson. The program, like others before it, addresses and attempts to correct the problem of low female and minority hiring.

Arthur Lathan, Affirmative Action director at SF State, summed up a 1983 report. "Overall, we increased the proportions of minorities and women, but not as much as I had hoped."

The reasons behind Affirmative Action's slow pace are more complex than the 48 pages of charts and graphs in the report. Besides race and sex, minority and female hires are affected by issues of money, competition, poor recruitment, lack of federal support and even Affirmative Action programs in outside businesses.

The current 10-year program at SF State details specific numerical goals for six faculty categories: minority assistant, associate and full professors, and female assistant, associate and full professors. The numbers vary from school to school and are derived from the National Research Council's data on the number of female and minority doctorates in each field.

Three years into the program, only the School of Behavioral and Social Sciences has come close to meeting 30 percent of the 10-year goals, reaching the 30 percent plateau in four of six categories. Other schools, like Ethnic Studies and Health, Physical Education and Recreation have reached 100 percent of the goals, but only in one or two categories.

Curtis Aller, dean of Behavioral and Social Sciences, who wrote the first affirmative action policy for SF State, said hiring possibilities are very limited but "are bound to grow, because a sizable portion of the faculty will be retiring soon."

"The minority pool is very limited," he said. "This is a situation where broadsides don't do much good. You have to go out on a personal basis and see what you can find."

Aller utilizes both the schools that produce doctorates and minority subgroups of professional organizations such as the Black Association of Economists as hiring pools.

"We could all learn something from athletics," said Aller. "You've got to go out and recruit the people you want."

Even though the Affirmative Action office makes up its hiring goals through numerical data on qualified personnel, some critics see Affirmative Action as a program which promotes underqualified minorities and females to high-level positions, and puts qualified white males at a disadvantage simply because they are white males — in essence, reverse discrimination.

"These concepts are not dead by any means," said Lathan. "I'm perceived as someone who can direct people to hire women and minorities. I have no enforcement power. I can point the finger when necessary, and hopefully the problem will be corrected."

SF State does not have an Affirmative Action enforcer because of federal budget cuts, according to Lathan. He said affirmative action has suffered under the Reagan administration.

"I'm certain of it. They're not interested at all."

The previous administrations, he said, stood aside and let people do their thing. "They said, 'This is the law; enforce the law.' Reagan says 'This is the law. Let's see how we can circumvent or change it.'"

"You have less interest in affirmative action if you know it's not going to get enforced."

Still, this year 79 percent of female goals were achieved. Translated into numbers, this means 39 of a hoped-for 49 women were either hired or promoted, from a total of 94 hires and promotions. Minorities only achieved 46 percent of the year's goals. Though the Affirmative Action office had hoped for 28 minority hires or promotions, only 13 actually were hired.

In overall faculty numbers, Ethnic Studies had the highest minority percentage — 100 percent — while the School of Education had a 46.5 percent rate for female faculty. Science had the fewest female teachers (15.3 percent), while Creative Arts had the lowest number of minority faculty members — only 1.8 percent.

"It might be a combination of no applications and no recruitment," Lathan said, but commented that female and minority applicants are sometimes hard to come by.

"If there is a trend (for minority doctorates), the trend is downward," he said. "I don't know what will happen in the future."

"There is also pressure on private industry to implement affirmative action. They are also seeking women and minorities," said Lathan.

The School of Business, which filled 14 of its 22 teaching positions with females or minorities this year, has been feeling the drain private firms and richer universities have put on its application pool.

James Southam, chairman of the Business Information and Communication Systems Department, said, "I'm very concerned about hiring. And more than that, about not hiring. There aren't enough people, period."

James Schremp, chairman of the Accounting and Finance Department, said, "We don't perceive affirmative action as a problem. I have a committee that works on this kind of thing. We've had a lot of minority applicants on campus — we've had a lot of people to lunch. We've offered minorities jobs, and they've refused."

"The (fact) that there is affirmative action makes minorities and women more marketable — and harder to satisfy," he said.

Southam agreed. "If a black man gets a Ph.D. from a good school, he can go anywhere he wants."

In non-faculty staff hires, both this year and overall, the numbers are more encouraging.

According to Lathan, the changes are not as difficult in non-faculty staff as in faculty hiring.

"The training is not as extensive," he said. "The availability is better and the staff changes quickly."

Of a total of 904 full-time staff positions, women held 461, or 51 percent more than men, though the majority are still employed in clerical and service jobs. Minorities (including minority women) held 358 staff jobs this year compared with 323 last year.

Minorities are now 19.1 percent of the executive, administrative and managerial ranks, up from 13.7 percent in 1982. The number of women in these positions has increased just slightly in the last year, from 32.5 percent to 32.6 percent this year.

International Airport

● the brief interval — 30 seconds — pedestrians have to cross six lanes of traffic and the double rails of the Muni's M-line

When asked if there is any possibility of moving the committee's hearing date up so classes will still be in session, Dyal said, "they (the committee members) are not terribly receptive to having special meetings. I don't think they'll go for it."

Sara Wilcox, administrative aide to Supervisor Richard Hongisto, who chairs the committee, confirmed that the hearing must stay as scheduled.

"We're bound by legal requirements to advertise the issue before it is discussed," she said.

Dyal encouraged students to use the time to actively research the "hard facts" and prepare testimony for the hearing.

The San Francisco State Eggplants



The SF State Eggplants, alias Phoenix staff, are from left: (sitting front row) Russell Yip, photographer; Toru Kawana, photographer; Ernie Senzer, photographer; Phillip Gangi (kneeling), photographer; Vilas alias "Slick"; Noma Faingold, reporter; Mary Angelo, photo editor; and Roberto Padilla, reporter. The gang of four seated in the middle left is Tom Borromeo (not pronounced "Bore-Romeo"), business manager and leftwing cartoonist; Ken Heiman, assistant city editor; Becky Bailey, chief copy editor; and Harry Johnson, copy editor. Standing from left: Glenn Gullmes, creator of "Ralph" the famous cross breed between a cat and dog; Alex Neill, city editor; Christine Feldhorn, reporter; Michael Tazlitz, reporter; Lynn Ludlow, Phoenix advisor; Tibby Speer reporter; Liz Hackney (face partially covered), reporter; Kim Hogg, reporter; Richard Schneider, the "hey-dude" reporter; Phillip Epps, reporter; Karen Jeffries,

Backwords editor; John Moses, reporter; Russell Mayer, reporter; Jay Goldman, assistant city editor and next semester's managing editor; Darlene Keyer, reporter; Marilee Enge, assistant city editor; Genevieve Hom, copy editor and "Dynasty" fanatic; Tim Donohue, reporter; Lynn Porter, reporter; Shelly Nicholson, reporter; Jim Uomini, systems editor; Simar Khanna, managing editor; Diana Moore, reporter; Peggy Sotcher, associate editor; Heidi Novotny, yuppie reporter; Sheryl Nance, copy editor; Peter Brennan, news editor and prose writer for this caption; Julie Johnson, ad director; Fran Clader, reporter; Victoria Ascher, assistant news editor; Libby Kneeland (face partially covered), reporter; Paula Nichols, arts editor; Deidre Harrison, sports editor; Ingrid Becker, reporter; and Gordon Sullivan, opinion editor. If you made it to the end of this caption, congratulations and see ya next fall. . .

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JUNE

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

19th

Continued from Page 1

the item on the agenda. Britt seconded the original motion to hold the hearing. Supervisor Nelder introduced the resolution at the Board's regularly scheduled meeting April 9.

The situation at 19th and Holloway avenues has been a focus of news articles in Phoenix all semester. City officials have been alerted to the intersection's problems, including:

- congestion from both pedestrian and vehicle traffic
- a ranking in the top 1 percent of San Francisco intersections with the heaviest traffic flow
- 84 recorded crashes since 1978
- its status as the major thoroughfare to Marin and San Francisco

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AMERICAN CONSERVATORY THEATRE

ORIGINAL DE

Subtle signs of suicide in San Francisco

By Michale Taslitz

San Francisco is depicted as a city where most anything can happen and usually does, with outstanding theater, art and music. What receives less airplay is that San Francisco is also among the nation's suicide capitals.

In 1971, the suicide rate in San Francisco was 37.1 per 100,000 people. That figure was more than triple the national rate of 11.7. While the rate has come down substantially, to 24.6 in 1980, it is still double national figures.

According to Blue Carreker, the development and public relations director of San Francisco Suicide Prevention. "Most suicide can be prevented. But most people are not aware of the signs."

Carreker said suicidal characteristics often appear if a person suffers a personal loss, such as the death of a friend or spouse, or the termination of a long term relationship

with another person or a job. Typically, a person suddenly changes his eating or sleeping habits. Depression and a feeling of hopelessness take hold. The person displays suicidal impulses, such as making rash statements about using suicide to solve all their problems or giving favorite personal items to friends for no apparent reason. A person who was previously quiet and introverted might appear overly aggressive.

Friends are usually the last to find out if someone is suicidal, said Carreker. People in the depths of a suicidal depression often fear that sharing their problems with a friend will drive him or her away. An admission of problems or a call for help can be seen as a sign of weakness, she said.

She attributes San Francisco's high suicide rate to "a lack of concrete support systems." Since the vast majority of San Franciscans 15 years old and older are not married there is a lack of social structures, such as family, which play a large

role in helping a person through a suicidal crisis.

One other reason for the high suicide rate in the city is the large amount of drug and alcohol abuse among the population. Eventually, drug and alcohol abuse drives a person toward an emotional crisis that may throw him into a depression. These substances cloud a person's judgment to the point where an attempt at suicide will be made for no reason. In fact, alcohol poisoning and drug abuse are the leading methods of suicide in San Francisco, accounting for 36.7 percent of all suicides. Even more startling, among female suicides, 50 percent chose this method.

The highest rate of suicide occurs among white, single males ages 45 to 64. They make up more than 52.2 percent of all male suicides. White, single females constitute only 22.6 percent of female suicides in San Francisco.

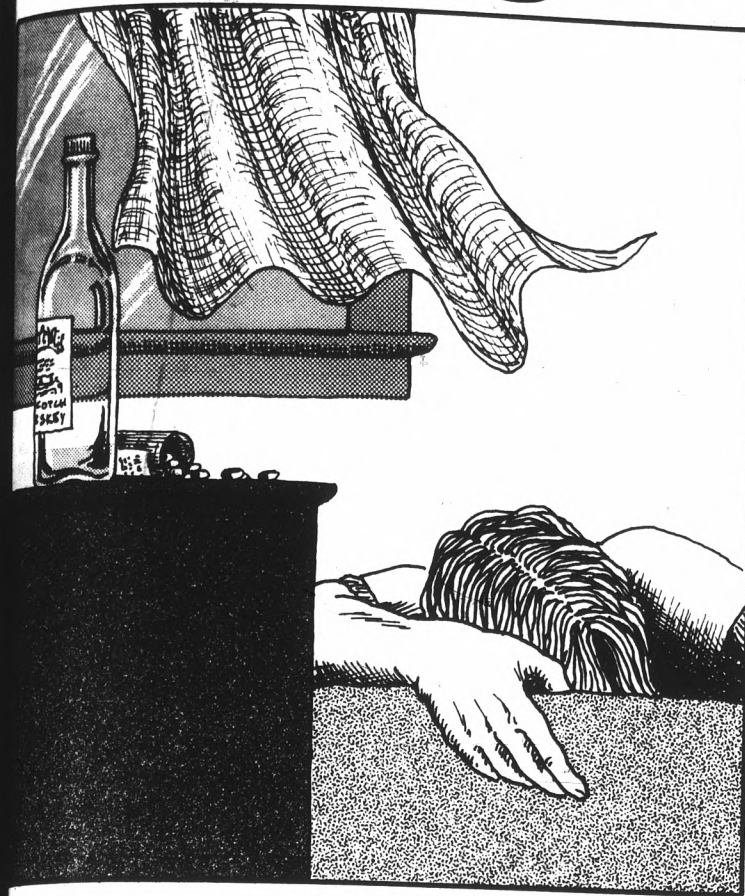
tend to stay together longer which gives a strong support system to

help a person through a suicidal crisis.

Members of the 45 to 64 age group are the least likely to seek help and they call Suicide Prevention the least. Sixty-seven percent of the calls to Suicide Prevention come from people between the ages of 18 to 44.

San Francisco Suicide Prevention has been operating since 1962. They receive about 40,000 calls a year with the amount of emergency calls reaching 1,000 annually. One hundred and fifty volunteers staff the phones, 24 hours a day, seven days a week.

Once a volunteer picks up the phone and determines the extent of the caller's trouble, the volunteer tries to get the caller to accept help. The volunteer also tries to help the caller on the spot to solve their problem. The real challenge lies in helping a suicidal person through the crucial stage of wanting to die and getting the caller to want to live. Carreker said, "If a person has called here, that's a plea for help."



Paper booth on Market: Read all about it!

By Elisa Rocha

The weather-beaten plywood newspaper shack stands crooked and fragile among the granite permanence of the financial district skyscrapers.

Darnice Groat's booth is ideally located — next to the Embarcadero BART station, entrance at 333 Market St., a heavy commute route. Monday through Friday she arrives at her booth at 11 a.m. to wait the delivery of the one-star edition of the San Francisco Examiner. Groat handles more than 100 papers each day. Her job is to sell them, but she does much more.

She is a limitless supply of trivial knowledge. People ask her everything from "What's the BART fare to Glen Park?" to "Where can I get a free cigarette?"

If she doesn't know the answer, she looks in the worn-out notebook of handwritten information tidbits she has accumulated during the six years she has worked as a newspaper vendor.

Groat, a thin, 37-year-old woman, covers her brown, gray-streaked hair with a gold-and-yellow hat. Her ink-stained hands are rough and scarred from paper cuts and cold weather. Thick, tinted glasses make her eyes appear four times their normal size.

Still, Groat can spot a customer a block away. First, the eye contact, then the fidgeting in pockets and purses. She folds a newspaper quickly with one hand, moving her other hand to the coin dispenser at

her waist. A lit cigarette rarely leaves her lips.

The morning and afternoon editions of the Examiner do not sell fast. Sometimes they do not sell at all, which is bad news for Groat because she counts on her 18-cent cut for every paper she sells. Unsold papers must be returned to the delivery man, a powerful, long-time union man who, Groat said, she tries to avoid crossings.

She provides her regular customers with information, whether they request it or not. "Your stock climbed 2.25 percent," she yells to one. Sometimes there is an acknowledgement, sometimes not.

Groat knows all the vendors within five blocks of her stand. There is Len, the 300-pounder who sells papers inside the BART station and never buttons his shirt. There is also "Stinkbomb," her friend John. He's an oldtimer who, Groat said, taught her the newspaper vendor business. She calls him Stinkbomb because, she said, he rarely bathes and drinks a lot of booze.

There is also Hungry Sam across the street, whom she avoids. "He's got an attitude problem, she says. "He throws pennies at any customer who tries to pay with them."

Groat seems to retain information about her customers. Without personally knowing them, she associates incidents with faces. "He can't see very well — buys the paper just to look good so people won't know he can't see," she said about one customer. Another customer just had a heart attack, another just had a baby. She usually mentions

something about their recent tragedies or triumphs.

Groat's booth is a small wooden structure, 4½ feet wide and 12 feet high. It has a bubble skylight for a roof with seven leaks.

During the rainy season Groat wears a wet suit. It was her husband's idea. It keeps her warm and dry. She tries to keep her booth as cozy as possible. She keeps a portable radio which remains off during the day when business is going good. If a ball game is being broadcast, she turns it on to give her customers the latest score. Stacks of maps and phone books clutter a bench.

Selling the evening edition, from 4 p.m. on, is the busiest time for Groat. She must sell 250 papers. She can judge by the headline whether she will sell out or not. She tries to keep the customers moving

from building to BART. When she is thrown off stride, she becomes nervous and lines of impatient customers begin to form. If she isn't quick, they'll buy their papers somewhere else.

Groat is on her feet seven hours or more every day. There is a small, sloppily assembled bench at her feet which her husband made but which she cannot use. She must remain on her feet so potential customers can see her. She must stay near the booth all day.

By 5:30 the crowds begin to dwindle and she is ready to close her shop. She fills the vending machine with whatever papers she has left. Any profit from the machine belongs to her: she is the only one with a key. Quickly she locks her booth and heads for home.



Darnice Groat receives 18 cents for every paper she sells.

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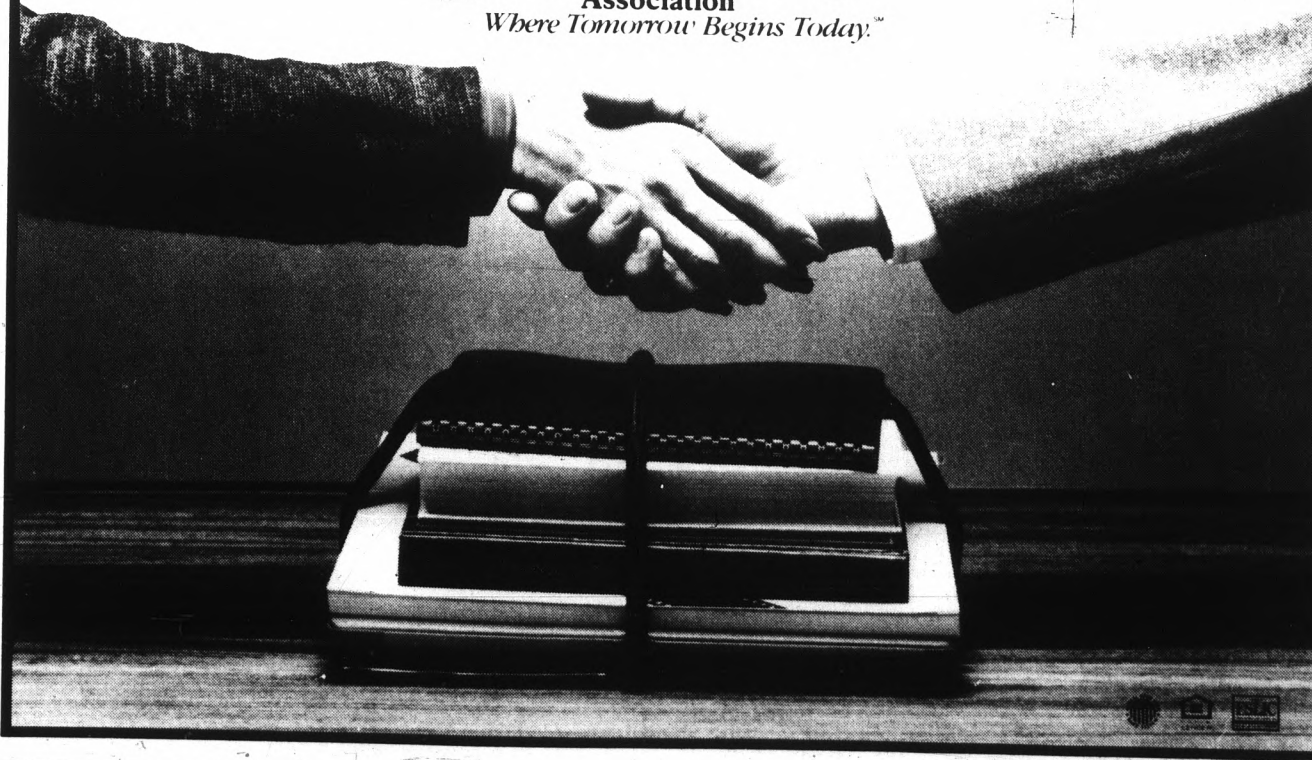
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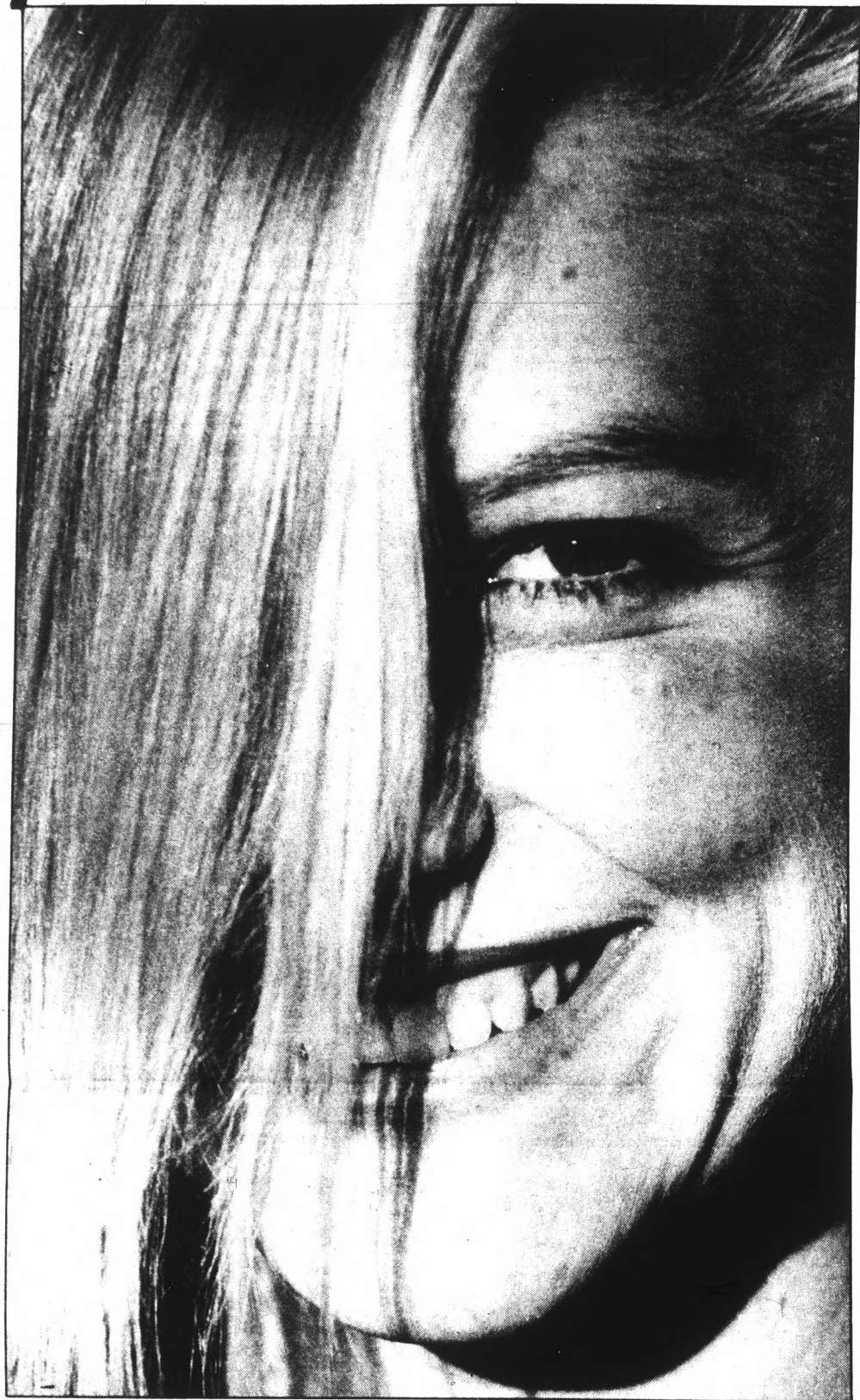
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Arts

Bonnie Hayes: wilder than her Combo



Bonnie Hayes

by Genaro Molina

By Noma Faingold

On stage, her black velvet cheerleader-style mini-skirt tries to keep up with her furiously twisting hips. Still, that is not enough movement for Bonnie Hayes.

The tamborine she's using is taking a beating as she alternately smacks her hip and the microphone she's holding in her left hand.

Her blond hair, cropped close along her left temple, would drape over the right side of her face like fringe if she stood still.

But when she's dancing, her hair goes in every direction, the way an electric mixer splatters cake batter.

She's singing "Brave New Girl," the title song of the new, independently released EP recorded by her band, Bonnie Hayes and the Wild Combo.

If the singing in your head is in stereo and you'd

rather watch your dreams than the video and if love has made you loco, you're a brave new girl.

Hayes, 29, has a sophisticated yet girlish voice, changing moods with each song. One minute, she is wearing a black felt derby over her eyes, looking like Ed Norton from "The Honeymooners," and dancing in slow motion while singing, "Incommunicado."

Later, singing "Looking for Betty," she rests her arm on guitarist Paul Davis' shoulder, like he is a lamp post. She has her hip out and is swinging a long strand of blue beads looking like the type of girl who'd "meet ya 'round the corner, in a half an hour."

On "Dum Fun," she acts like she went to the Rick James School of Funk, as she challengingly points her fingerless, black lace glove at the dancing crowd.

"The songs make me do it," said Bonnie. "The songs are written from so many different attitudes. Sometimes I think, well, I'll do the whole show with one attitude,

but it's pretty hard to sing "After Hours" (a modern blues ballad she co-wrote with manager Steve Savage) in a silly way."

After three years of filling clubs in Northern California, the Wild Combo is still looking for a national recording contract.

In band meetings, "We discuss whether or not we're going to be able to pay ourselves this week," said drummer Kevin Hayes, younger brother of Bonnie.

In 1982, the band released their debut album, *Good Clean Fun* under a small label, Slash Records, which at one time also handled the Los Angeles-based punk band, X.

Slash didn't do much to promote the record and commercial radio chose not air to the songs from the LP. The final result was low record sales and a departure from the record company.

Bonnie said the latest six-song release has sparked new interest from major record labels. But no one in the band is counting on anything.

"They say that Bonnie's an incredible talent and they love the band and they don't sign us," said Kevin.

"They tell us they don't hear a smash hit and that's what I don't agree with," added Bonnie. "It's very difficult for them to take a chance with something that sounds kind of quirky to them."

The Combo is aware that they are in a business where the image of a band can outweigh the quality of musicianship.

"I resent it," said guitarist Bill Engel. "Today so many bands are making it on fashion."

"I used to get really pissed off when I saw Missing Persons making it with this girl with fishbowls over her tits. I thought, 'Gee, maybe I should do that,'" said Bonnie. "But then I thought, 'If I want to be a real artist, this is not the kind of thing to pay attention to. I mean, you just don't let it get to you.'"

About the only image the band holds onto is one of creating a party atmosphere at their shows. They don't use pastel balloons or dole out party favors, but they let the audience in on the fun they're having on stage, including getting members of the crowd to join them on stage to dance.

"We're trying actually to maintain a confusing image," said Bonnie. "We have a lot of different kinds of people coming to see us. I don't know if that's a good strategy (for success) but that's the only one we can think of."

"We're in a situation where it's too late to be concerned with what the record companies want. We have to be concerned with what's going to work for us as artists and musicians."

Bonnie began studying at San Francisco's Blue Bear

School of Music when she was 17 and now teaches songwriting there.

Earlier in her career she played in various bands over the country: jazz, country, top 40 and rock. In late '70s, she and Savage wrote songs together and eventually formed the Punks, a punk rock band that lasted less than a year.

Following an afternoon band meeting to discuss burnout, publicity and gossip items the band relaxed in Savage's living room. Bonnie is using black eyeliner in front of a mirror. After heavily underlining her long lashes she plops down in a chair facing the couch where the rest of the band (Engel, Kevin Hayes, Davis, bassist Hank Maninger). She sits straight, but fidgets. The other band members lean back.

Her voice is husky from performing five gigs previous week. Even though she describes playing club circuit as "being on a treadmill," she jokes about why the band still enjoys performing.

"It's the wild sex after the shows. Those four orgies where we eat, throw up and eat again. I like that part."

Davis agreed. "We like to toy with mother nature. We're just really having a good life. It's an interesting life to be living," said Bonnie more seriously.

"It's a crazy life to be living," said Maninger. "I'm for being on stage."

"You get hooked on being in front of an audience after working 15 gigs a month for three years," said Bonnie. "Getting that kind of attention changes your personality."

During the course of the recent show at Wolfgang's San Francisco club, various audience members hit Bonnie her trademark brandy snifter, dark sunglasses which she wears spy-like low on the bridge of her nose and cigarettes which she smokes seductively.

Davis plays guitar with his body rigidly straight, doesn't wince or sweat excessively the way some rock guitarists do. He looks serious, almost pensive, the way actor Bruce Dern would look if he played guitar. As he plays a skillful, controlled solo, Bonnie darts over him and hugs him, laughs and then skips full-stride across to the other end of the stage, landing safely on a slightly elevated piece of equipment. There, roadies dancing next to the drums, in the shadows.

"We've reached some pretty intense levels. Most when it happens for me is during a ballad or in situations when I feel like the band is on an ocean and sitting on a wave that's getting bigger and better. And we're looking at each other saying, 'God, I can't believe this,'" said Bonnie.

Davis said, "When the conditions are right, it's like a well-greased machine and we just cook."



By Russell Yip

Singer, songwriter, keyboardist Bonnie Hayes stands out with Hank Maninger playing bass in the background during a local gig.

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ORIGINAL DEFECTIVE

Arts

Students screen original films in finals

by Michael Taslitz

Tucked in a corner of the Creative Arts Building, surrounded by the Department of Theater Arts, SFSU's Film Department exists quietly — most of the time.

Once a year, film majors ascend from the below-ground level to strut their stuff in the Student Film Finals, which show the best student films from the past two semesters.

Yesterday, every class in the film department was canceled. Approximately 100 undergraduate and graduate film majors migrated to the McKenna Theater for a marathon screening session of films, and voted

on their favorites. The winning films are shown Friday night in a two-hour program and in future screenings at the Red Victorian and the UC Berkeley Theater.

24th film finals

Leslie Thornton, undergraduate film production teacher, is very excited about this year's crop of films. Her class of second semester production students is exceptional, she said, because 16 out of 18 students who started a film project for the

finals are actually going to complete their projects in time for the Wednesday preview screening. She said this is an unusually high number to have finished movies.

The finished products vary greatly. They range from short narratives and documentaries to the experimental. The department doesn't try to channel the student into making only one kind of movie.

Terry Richards, 35, hopes her experimental film will make it to the Friday night finals. She says her film, "Terminal," is a psychological thriller that takes place in the Trans-Bay Bus Terminal.

Richards said, "The film is an exploration between sex and power between a man and a woman."

Richards calls "Terminal" a hybrid of many different filmmakers' styles. It has the meticulous blocking of Alfred Hitchcock, the fantastical nature of Walt Disney and the surrealistic look of Luis Bunuel. She says the movie takes

place in a "psychological reality" which does not let the unconscious mind lie dormant.

As is the case with the majority of films shown in the finals, "Terminal" is a short, running 11 minutes. Yet it represents a huge ef-

fort by Richards. She spent seven months filming and editing and estimates the film has cost her about \$2,000. Financing the movie required a loan and a grant as well as personal earnings.

A film which assumes a little more satirical attitude toward its subject is "Current Dilemma" by

Cindy, convinced him, he said. "Film was always in the back of my mind," he said. "A dream I never thought to get back to."

Sidley got an actor friend to play the part of the "electrical man." It took three days to shoot and almost four weeks to edit. But he says he



Paul Lembersky, graduate student, edits a film.

Dave Sidley, 30. It is about one man's morning regimen of electric appliances.

The man gets up and turns off his electric blanket. He walks in the bathroom and brushes his teeth and shaves with an electric toothbrush and shaver. All the time, the only noise on the sound-track is the clatter made by all those electrical appliances.

The man walks into the kitchen and prepares his breakfast. He uses an electric coffeemaker and electric toaster. While he is using all of these electrical things, Sidley films the electric meter running wild.

Sidley says he came up with the idea last year, after becoming aware of how much people are dependent on electricity.

Sidley has been interested in making movies since he was 12 but has only recently come back to college to study film seriously. His wife,

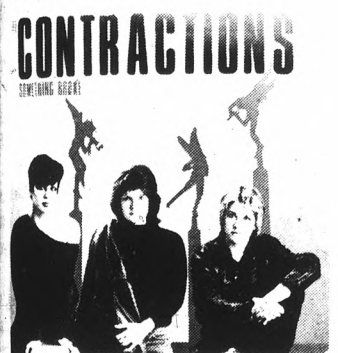
spent 100 hours editing the movie's complex soundtrack. "Current Dilemma" has cost him \$1,600, and he says he thinks it has a good chance of being voted into the film finals.

Many filmmakers who have shown their efforts at the Student Film Finals have gone on to success in the outside filmmaking world. Arthur Dong first showed "Sewing Woman" at the finals. The film was nominated for an Academy Award last year. And in 1982, Deborah Short won a student academy award for "Bird's Eyeview," a film shown first at the finals.

The Student Film Finals will be held tomorrow at 7:30 p.m. in McKenna Theater. Tickets can be purchased at the Creative Arts box office for \$3. For more information call 469-1629.

Twelve-inch vinyl review

Something Broke The Contractions — Trotter Records



A lot of bands record with a "garage sound" in mind, but the all-female, locally-based trio, The Contractions, seem to emanate from a dungeon.

The band's debut LP, *Something Broke*, produced by Lisa Wexler, has an amateurish, repetitive quality combined with vocal performances sung without a whole lot of emotion.

The opening cut, "Voices Do Repeat," written and sung in a piercing childlike way by Kathy Peck, makes Debbie Harry seem animated.

The beat is boring, like disco at half-speed.

The three members, together over four years, Peck (bass, percussion), Debbie Hopkins (drums, percussion) and Mary Kelley (guitars), take turns sing-

ing lead and all wrote songs for the album, which is gradually getting national attention.

On "Early Warning," Kelley manages to bring to mind the worst of Grace Jones, where a held note sounds like a stammer. Kelley's songs are downers. Four out of five are about the death of one thing or another.

"Life and Death" is as upbeat as the title suggests. The lyrics sound as if Kelley wrote down her nightmares and put them to an eerie melody. She sings with all seriousness, "Did a puppy die? Or are those lines on your face concern?"

Is that a rhetorical question?

She sings about fond memories of, "the punk rock music shows," "the late-night evening news," and "good drugs and booze," and at the end says, "I have died." It just comes off as Joplin-Hendricks envy.

A diamond in the rough is "Rank and Vile," written and sung by Hopkins, who sounds like a cross between a '60s folk singer and Belinda Carlisle of the Go Gos.

The song is kind of an anti-9-to-5 job song. The upbeat, danceable arrangement is about actively living and changing, not passively suffering and dying.

Wexler said the concept of her first recording project as a producer was primarily life and death, a theme artists seem obligated to explore.

Attitude Check Lloyds — Trotter Records



At least when the locally-based band, the Lloyds, decided to put this four-song EP together they put their biggest asset forward, in lead singer, Lulu Lewis.

Her voice is versatile. She can play coy as she does on the early '60s-style ballad, "All Alone." Or Lewis can be bossy, declaring more than singing on the six-minute title cut.

Each vocal performance forces attention on Lewis and judging from the material on the recording, that is a good thing.

"Attitude Check" initially has a strong, infectious beat and potentially interesting lyrical possibilities, but the Lloyds only manage to come up with "Attitude check/Push the button/reject." That's it, over and over. Six minutes of that gets old.

In "Boy's Life," Lewis convincingly plays the whiney victim

of sexism. "It's not a man's world, it's a boy's world/It's not my life, it's a boy's life."

"Wire," the final and most musically complete song on the EP, combines a driving rock-oriented beat with prominent Lewis vocals. Here, she is reminiscent of Pearl E. Gates, formerly of the defunct New Wave group, Pearl Harbor and the Explosions.

Bon Jovi Bon Jovi — Mercury Records



The creativity of the album's title alone should be enough of a clue to stay away from this macho hard-rock garbage.

Bon Jovi, the group, was made for MTV, just like Styx, KISS and Ozzy Osborne were made to be silkscreened on T-shirts worn by adolescent boys.

Bon makes Duran Duran seem like the Beatles.

— By Noma Faingold

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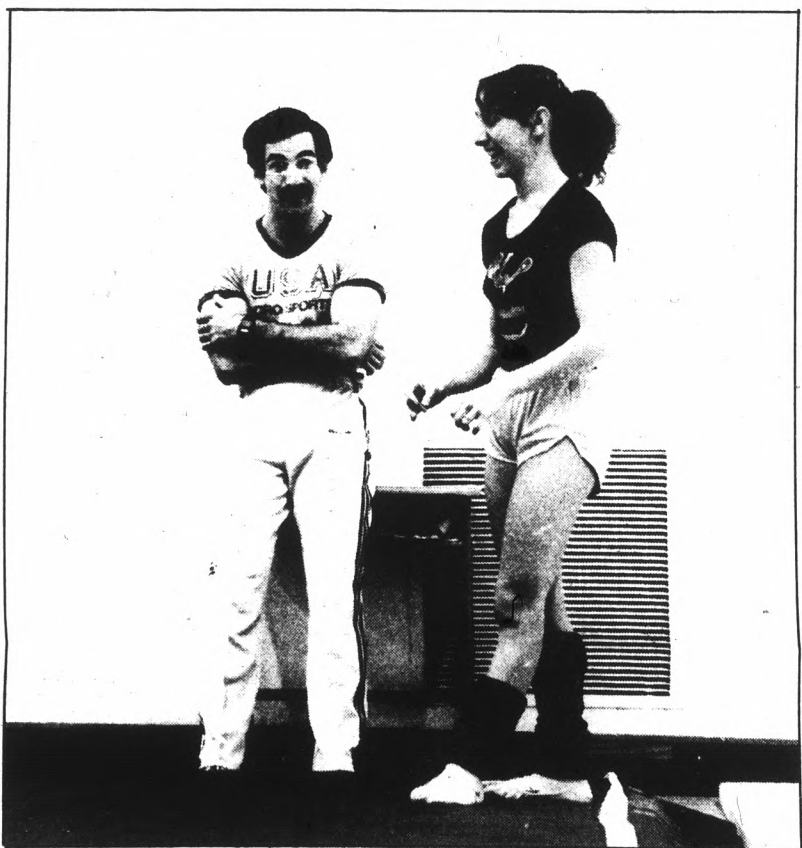
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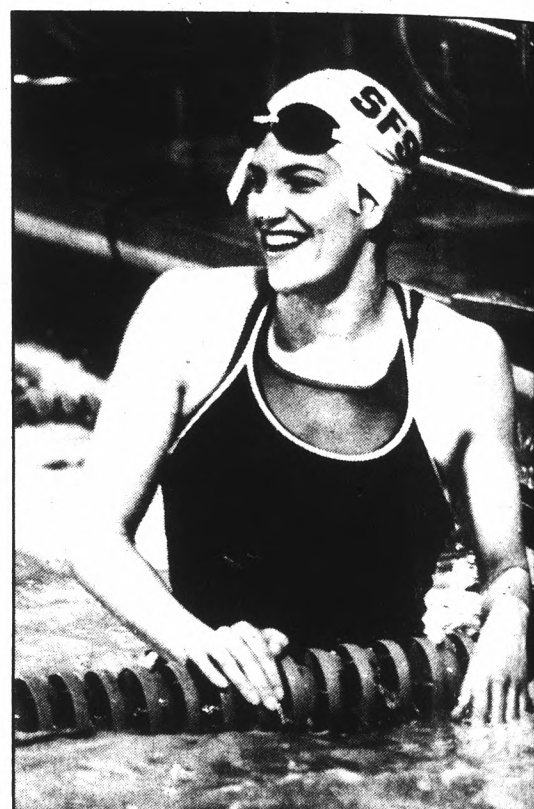
Toru Kawana

A look back

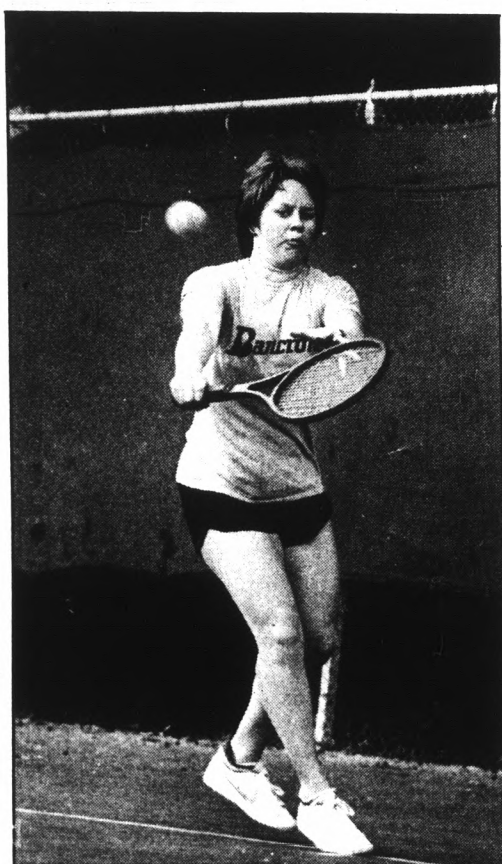
Moments in Gator sports. Clockwise from top: Olympic hopeful Morris Johnson pins teammate Tim Gleason to the mat. Johnson wrestled his way to first place in the NCAC heavy-weight division in April. He is now competing in the regional Olympic trials. Kevin Wilson shouts encouragement, and possibly threats, to his NCAA Division II Western Regional Basketball champions. Wilson led the Gators to their fourth league championship before resigning to take over as head coach at Chapman College. Bebe Mees grins after the NCAC championship held at SF State. She finished fourth in the 11-yard backstroke at the NCAA Division II swimming championships in Maryland. The women's swim team placed 22nd and the men's 21st out of 47 teams from around the nation. Bob Murio, the men's tennis coach. His team did not do well, finishing last in the conference with a 1-5 record, 4-14 overall. Dawn Furseth of the women's tennis team won her first round match of the NCAA Division II Championships in Tennessee only to lose in the second round. The Gators finished second in the conference to UC Davis. Dan Hoff, shown here with 1983 gymnastics team member Cindy Lazzarino, survived a tough first season as the Gator gymnastics coach. His team finished last in the league.



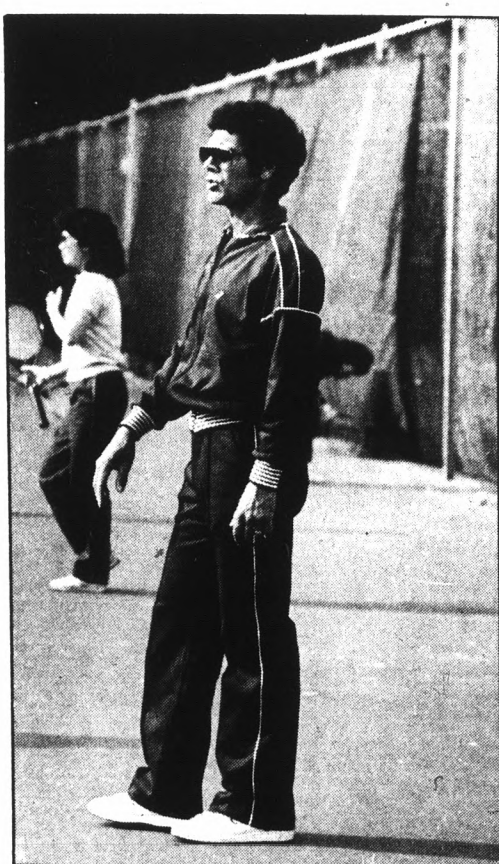
By Matthew J. Lee



By Ernest S.



By Matthew J. Lee



By Russell Yip

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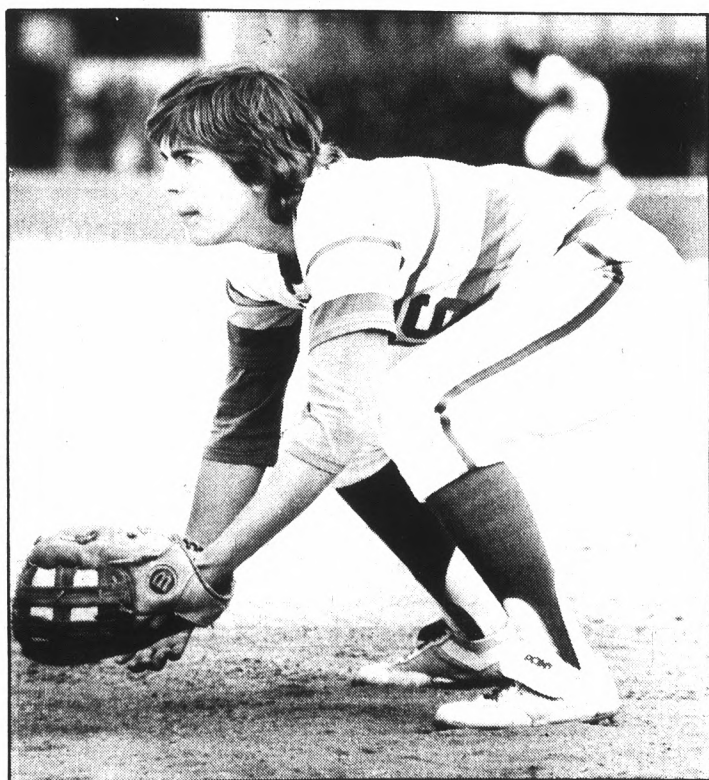
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Sports



Toru Kawana

A look back



By Mary Angelo



Toru Kawana

Clockwise from top: The women's basketball coach Emily Manwaring, named NCAC Coach of the Year, led her Gators to their third consecutive NCAC Championship this season. Pat Tresler (foreground) throws for a doubleplay after putting a Davis player out at second. Ilidio Freitas is in the background. The Gators finished

third in the league, with Lorant Reeves named to the NCAC First Team and Kevin Siverson and Mike Calloway named to Second Team. Carmen Morrison-Roan takes her strides. Morrison-Roan broke two school records before being sidelined with a pulled hamstring. Debbie Pope of the women's softball team concentrates on the play.

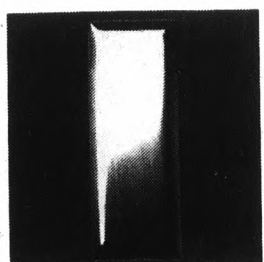


By Mary Angelo

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Backwords

Eeeeeeeeeeeeeee!

By Karen Jeffries

There she was — big and gleaming in the bright Santa Cruz sun. She was one of the best, he heard, and he'd had the best, coast to coast, all except her. Waiting for his turn to try her, he grinned as though looking at a bejeweled Christmas tree under which all the presents were his.

Clark Andress, card-carrying member of the American Coaster Enthusiasts (ACE), was about to ride the Giant Dipper.

And if he envisioned proving himself the master of the roller coaster — a huge conglomeration of latticed wooden beams painted white, with red trim along the snaking metal track — he was only fooling himself.

As Chuck Stepping, one of three full-time mechanics for the Dipper, observed, what draws people to roller coasters is "the feeling that a machine is in control of you and you're going to go where it wants you to go."

His face flushed with anticipation, Andress eased himself into the last car of the train that had just pulled up to the platform.

The train plunged into darkness and plummeted sharply, swerving to the left with a force that slammed riders to its side. The train careened through the tunnel. Shouts of impatience echoed along the walls as a square of light appeared, leading to tracks climbing straight upward.

The anticipation of the 70-foot drop to follow made hearts almost stop. The train dropped, accelerating quickly, and almost ejected its riders when it reached the bottom and suddenly swerved upward again, the effects of speed and gravity forcing loud screams from riders as the train swung into a 300-degree arc to the left in a wonderful "fan turn."

The train swooped down again and wound itself in and through the wooden structure like a piece of spaghetti. Three final camel humps made riders feel like bobbing buoys.

The train slowly pulled into the platform. As disembarking riders quickly groomed themselves into presentability and wiped tears from their shining eyes, a crowd waited for its turn to ride the Dipper.

Andress beamed and applauded the ride, satisfied for now.

"I love that first drop," he said. "It's as close to the Wildcat as you can get. It's an excellent ride."

A couple of hours and several rides later, Andress said, "It's probably my favorite coaster in California, so far. It could possibly be a top-five ride. I think it's great."

Andress, a 19-year-old student at Eastern Michigan University, is "on vacation in California to ride coasters." He is a member of ACE, a nationwide organization of 1,400 people devoted almost religiously to riding roller coasters.

The Giant Dipper is a favorite of ACE, as well as of others who come to the Boardwalk to ride its half-mile track. Robert Cartmell of the New York Times called the Dipper "one of the most sensuous coasters" he's ever been on because it has "curves and more curves."

Indeed, Mae West would even be jealous of the coaster, which turns 60 years old today. This year also marks the 100th anniversary of the roller coaster in America.

Often called the king of all amusement-park rides, roller coaster designs were born in Europe in the 18th century. What was then more of a slide-type ride has evolved into elaborate wooden and steel structures with nightmarish names like The Beast, The Cyclone, The Demon, The Shock Wave, The Scream Machine, The Rail Blazer, Montezuma's Revenge, Mr. Twister, The Wildcat, Thunderbolt and The Earthquake.

In 1884, LaMarcus Adna Thompson designed the Switchback Railway at Coney Island, soon the park's most popular ride. That simple amusement ride was the start of a nation's paradoxical fascination with both fun and the illusion of danger.

Amusement parks across the country now try to outdo each other with daring designs for coasters, incorporating tunnels, fan turns, steep drops, S-curves, camel humps, blinking "chaser" lights, double train tracks, loops and corkscrews — all to give customers roughly two minutes of an almost orgasmic experience.

People line up for hours for a ride, and coaster clubs, such as ACE, travel around the country holding large conventions in which enthusiasts gather to watch films, listen to speakers from the coaster industry, compare rides and parks and view toothpick scale models.

The ACE West Coast convention was held in March in Santa Cruz, with a surprisingly good turnout, said Glenn La Frank, public relations representative for the Boardwalk. Most coasters — and therefore most coaster conventions — are in Eastern states.

The groups have none of the public-service overtones of the Kiwanis or the Rotary clubs — roller coaster aficionados unite strictly for discussing thrills. But the bottom line is the experience itself.

Andress said a coaster's appeal is that a person "can be in danger of being thrown off, but at the same time feel totally safe."

Mike Chew, a San Francisco resident and former ACE West Coast regional director, said the motive for coaster-riding is simply fun. "There's no other reason besides that."

But a true coaster buff will diagnose and dissect that fun. Enthusiasts like to compare wooden coasters with steel coasters and rate them separately. Most prefer wooden ones because of the "feel" — the vibrations are more intense and the whole structure moves and bends with each train's passing, adding to the continuous smooth speed a heightened sense of ricketyness.

Chew said the difference is "like the difference between riding a modern 747 versus riding an old biplane with an open cockpit, not wearing goggles and having the wind in your face."

The Giant Dipper, a wooden coaster, has three full-time mechanics specifically for maintenance of

the sprawling structure. The tracks are inspected every three hours, said La Frank and Stepping, and the trains are periodically X-rayed to check for metal fatigue.

Chew said most parks build and prefer steel coasters because of low maintenance costs. Wood coasters require beam replacements due to wood rot and they cost more to paint and service.

The cost to build the Dipper in 1924 was \$50,000. In 1976, a structural paint job alone cost \$80,000.

The coaster had three fatalities, but none at the fault of the rides, said La Frank. Permanently installed American coasters in general are extremely safe to ride. Accidents are usually the fault of a brava rider trying to stand up in a moving car and plummeting off at a freeway speed.

The speed of a coaster is the main attraction. Though most coasters don't exceed 60 mph, lights and curving, swooping rails can enhance the illusion of speed.

Stepping recalled a terse discussion he once had with a person who insisted that the last car was faster than the first:

"It goes faster."

"Oh yeah?"

"Yeah."

"The why didn't it get in front of the front?"

Stepping said he's seen many people come close to or actually pass out on a ride, the train pulling up to the platform with an unconscious or wobbly rider clinging to the safety bar.

One coaster, however, the Coney Island Cyclone, is said to have medicinal value. A coal miner named Emilio Franco had aphonia, a hysterical affliction causing muteness, was told by his doctor to take a roller coaster ride. When Franco got off the ride, he could speak. His first words: "I'm sick."

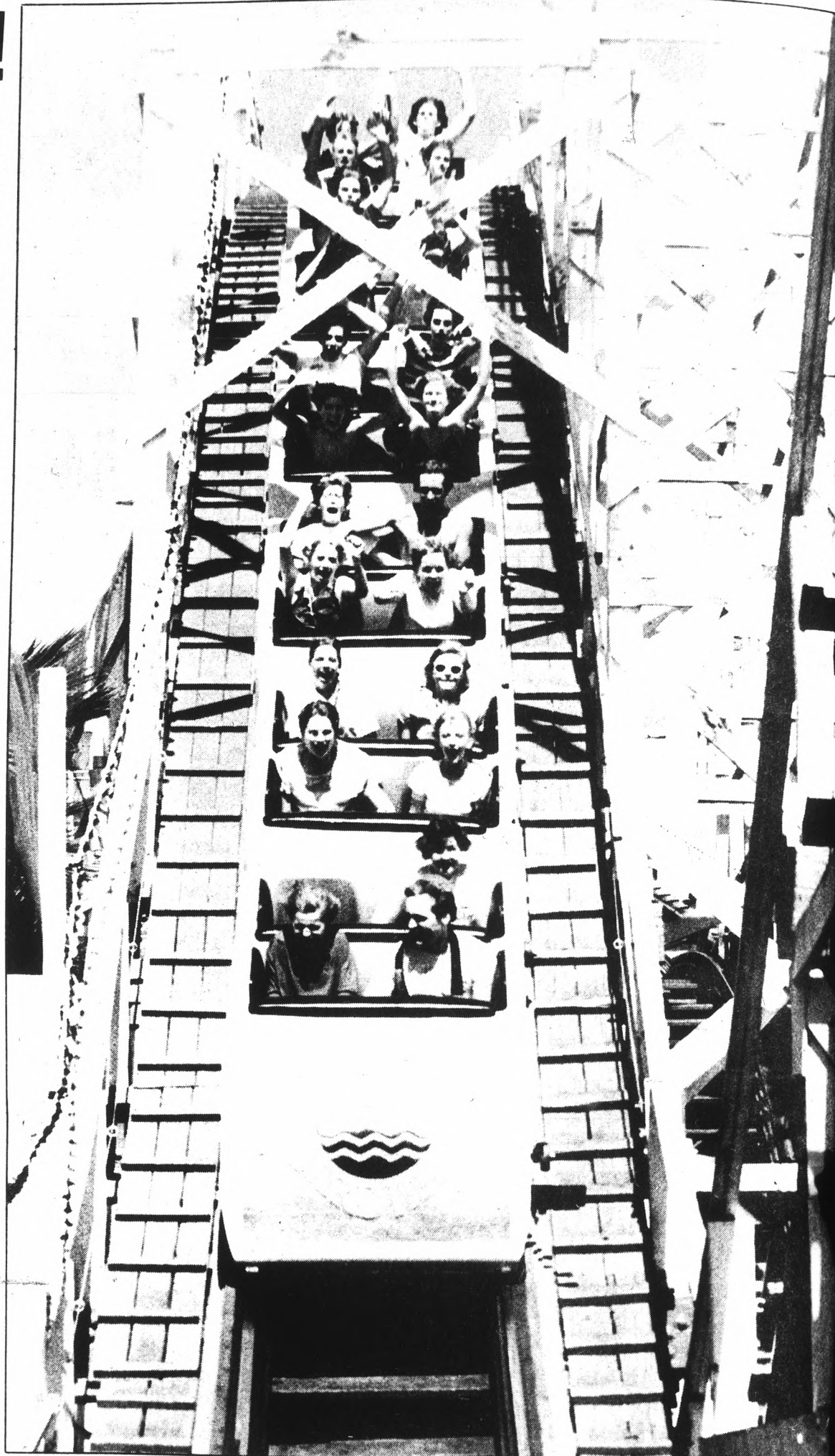
While most people don't get sick as often on coaster rides as they do on others, people often feel like they left their breath or stomach somewhere on a fan turn or a plunging drop. More often, what are flung from speeding trains, like toast from an hyperactive toaster, are personal belongings.

Chew said a variety of items have been found underneath the Dipper — wallets, money, cameras, glasses and even a diaphragm and a glass eye. One could only imagine a distressed rider's inquiry: "Uh, excuse me sir, did you find my eye...?"

But the shake it, let it go and scream your head off attitudes toward coasters still remain. Andress said riding coasters is often compared to sex because "it's so emotional."

The most emotional time he had on a ride was on The Beast at King's Island in Ohio during a thunderstorm. Stormy nights are times when many coasters, including the Dipper, attract a special crowd — connoisseurs of terror who are drawn to the increased speed and hydroplaning of wet tracks.

Andress, like other ACE members and various reporters, compiles his own top 10 list. He said he tends to judge cities he visits on whether or not they have coasters.



His personal favorite is the Idora Park's Wildcat, also in Ohio. He calls the wooden twister "very vicious, really scary and brutal."

Chew fondly recalls coasters with "trains that spill over hills like water," "wicked curves" and having his "body shot to the right, like being on a rack."

Other quasi-masochistic members of ACE probably have similar descriptions. The organization attracts all types of people: from college students to businessmen to housewives and ministers who, according to Andress, "want to put some pep into their lives."

Some appear literally addicted to the hobby. Andress recalled a cou-

ple that was married on a coaster, using the chainlift hill as an altar, quickly saying the vows at the top, then kissing on the way down. That was as far as it went, however. The honeymoon had to wait.

In celebration of the coaster's centennial, ACE is planning a fantasy trip for this summer — a May-to-October excursion from one side of the country to another, visiting as many parks and riding as many coasters as possible. Sort of a coaster caravan.

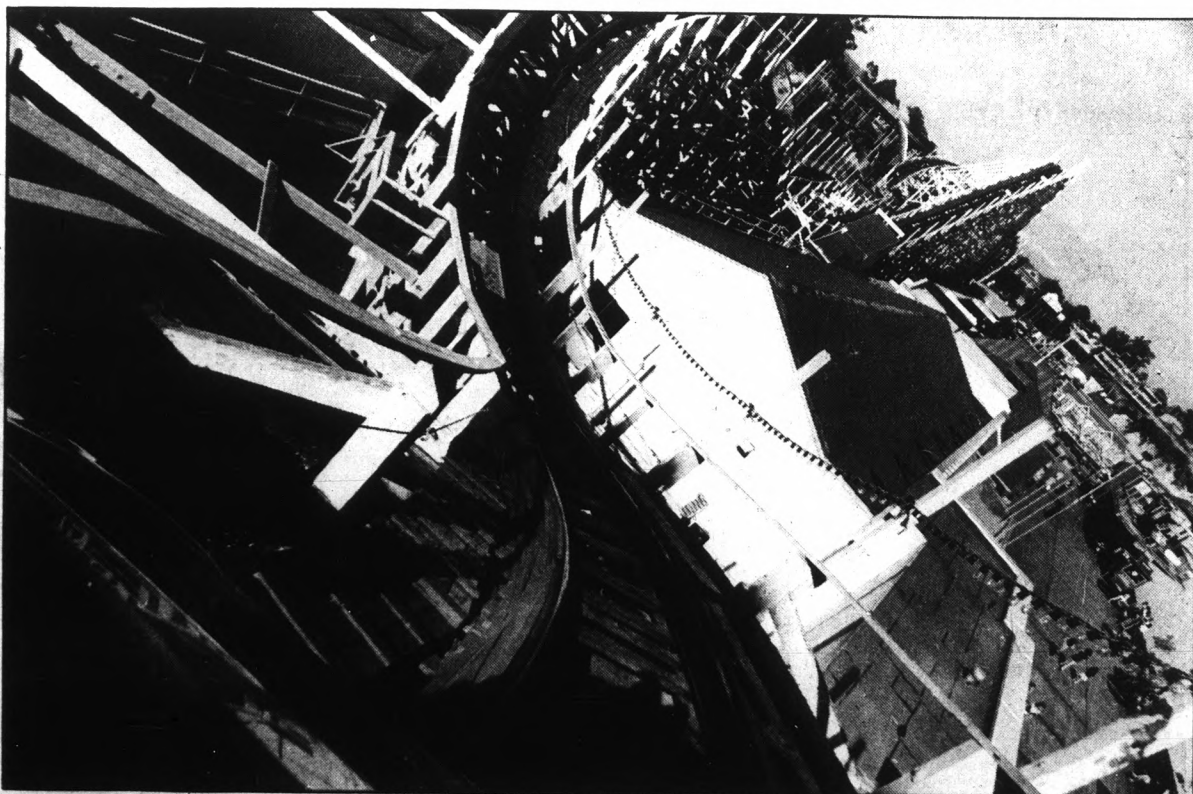
Also in honor of the anniversary, Kirkwood, Mo., built a model of the "Ultimate Roller Coaster" with

elements from the nation's best. Costs were underwritten by manufacturers of Dramamine.

This Sunday, the Santa Cruz Boardwalk is planning a small celebration of its own for the Dipper, which Chew aptly called "a gem and a fossil."

The dinosaur-sized structure just plain fun, and with the summer sun already making appearances, the Dipper and other coasters around the country are preparing to roll into another busy season.

For Andress and other coaster buffs, however, it's just another time to be seduced and satisfied from ride after ravishing ride.



Photos by
Matthew J. Lee

Clockwise from top: The first drop on the Santa Cruz Boardwalk's Giant Dipper, a 70-footer, makes riders scream with fun and fright. SF State student Susie Furner and ACE member Clark Andress express different reactions during a Dipper ride. The coaster's half-mile long track snakes its way through the wooden structure like a piece of spaghetti. Such curves have made the Dipper one of the top ten coasters in the country.

85579

THE MOVIE

M A G A Z I N E

CONAN THE DESTROYER

Magic Muscles & Mayhem

E.T.'s Henry Thomas Stars in

CLOAK & DAGGER

*Burt Reynolds Directs
& Stars in*

STICK

*Steve Martin, Lily Tomlin &
Carl Reiner on the Set of*

ALL OF ME

SUMMER 1984 VOL II, NO. 3

Plus Previews of
UNDER THE VOLCANO,
COMFORT & JOY
and More!

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John Madden



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l e t t e r s

I saw the trailer for *Streets of Fire* the last time I went to the theater and it was great. In fact, it was better than the movie I originally went to see (which was a real bomb). You can bet I'll be the first in line when it comes to Phoenix. Michael Paré is too cute!

Tracy Markman
Phoenix, AZ

I was happy to read your feature on Molly Ringwald; ever since I saw *The Tempest* I've been waiting for her next movie, and *Sixteen Candles* sounds like a good one.

Gerald Gortner
Durham, NC

Another Stephen King movie. I don't think I'm ready for *Firestarter*, but I must admit the idea of George C. Scott pursuing his Drew Barrymore is rather enticing.

Marian Sellers
Davis, CA

What a great! I've been madly in love with Lee Harrison ever since she twiggled out *Three's Company*. My only complaint: Her *Tank* interview wasn't long enough.

S.D.G.
Atlanta, GA

Send letter: **The Movie Magazine, 1680 North Vine, Suite 900, Hollywood, CA 90028.**

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CONAN THE DESTROYER

Arnold Schwarzenegger (above) throws his weight around.



ALL OF ME

Steve Martin (left) is invaded by Lily Tomlin in this romantic comedy.

STICK

Burt Reynolds stars in Elmore Leonard's tale of murder in Miami.

CLOAK & DAGGER

Henry Thomas and Dabney Coleman combine forces in a fantasy/espionage adventure set in San Antonio.

UNDER THE VOLCANO

Jacqueline Bisset (below) and Albert Finney star in John Huston's film of Malcolm Lowry's classic.



PREVIEWS

Writer/producer Cameron Crowe talks about *The Wild Life*; director Bill Forsyth discusses his latest, *Comfort and Joy*; Molly Ringwald stars in *The Breakfast Club*.

OUR COVER

Arnold Schwarzenegger photographed by Dirck Halstead.

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THE WILD LIFE

BY BYRON LAURSEN

"I think what they're gonna get is better than *Fast Times*," asserts Cameron Crowe between on-location takes for his new movie, *The Wild Life*, in the hallways of Torrance High School, south of Los Angeles.

Crowe is a fast mover. Published in *Rolling Stone* at age 15, he went on to authorship of a best-seller — *Fast Times at Ridgemont High* — plus a hit screenplay based on that same book. But he takes enough time to be certain he gets his point across: *The Wild Life*, whose characters are taking their first steps away from home and school, into the charms and pitfalls of swinging singlehood, is definitely not a sequel to *Fast Times*.

Pressure has been on Crowe, who wrote the script of *The Wild Life*, and is also working as a co-producer on the movie, to come up with a very similar movie to his earlier opus — heavy on antics and high school subculture. "A group of theatre owners even sent in a petition to have us make *Fast Times II*. But I wanted to move forward, to take some growing-up steps and assume a slightly different focus."

"*The Wild Life* is an offshoot, sure, but it's much more real. I think this has some-

Wasted youth in The Wild Life (l. to r.) Jenny Wright, Christopher Penn, Lea Thompson, Ian-Mitchell Smith and Eric Stoltz.

thing of a *Diner* feel for a younger group of kids."

The main characters of *The Wild Life*, as played by Eric Stoltz and Christopher Penn, are a guy who just got his first apartment and found out he can't afford it alone, and his choice for a roommate, a "self-appointed love god and party connoisseur," who failed to graduate with his buddies.

Penn, the younger brother of memorable *Fast Times* star Sean Penn, stars in the current hit *Footloose* and was also in *All the Right Moves* and *Rumblefish*. "He's a more physical actor, a lot more extroverted than his brother," says Crowe. "He plays a guy who changes all the lives around him without knowing what he's doing."

The changes materialize during an intense week, the first week of the summer vacation following Stoltz and Penn's senior year. It's the time — as it was for the characters in the classic *American Graffiti* — to step over the line from childhood to adulthood. "This film is about the 'small' moments in their lives that have monumental effects," Crowe explains.

Other stars include Randy Quaid (of *Breaking Away* and *Diner* fame) and Ian Mitchell-Smith ("He's our Win-A-Date-With character," Crowe jokes, "a super good-looking young guy"), along with Lea Thompson (*All the Right Moves*), Jenny Wright, Hart Bochner (who played, in *Rich and Famous*, a writer loosely based on Crowe himself) and Rick Moranis, recently in SCTV's popular "Great White North" series of sketches. Art Linson is the director and a co-producer with Crowe and Don Phillips.

The Wild Life opens this fall.

THE MOVIE MAGAZINE

Comfort and Joy

BY JOAN GOODWIN

Findings of *Comfort and Joy* will be welcome news to followers of director Bill Forsyth's "small films" — *Local Hero*, *Gregory's Girl*, and his recently released 16 mm first feature, *That Sinking Feeling*. He's reluctant to talk about *Comfort and Joy* except to say "it's about a fella having a really bad week. It's on a Sunday and ends the following Monday and it's quite unusual. Everything happens to him. It's really a tough week," says the shy, canny, eccentric filmmaker who currently constitutes the whole of the Scottish film industry.

"Maybe I'm being too paranoid about it, but it's because the story is so light. If there were more story, I'd be happy to talk about it. But if people see what it's about before they see it, they won't enjoy the film," he says gloomily. The cinematically cheerful Forsyth has a down side in reality. He can see about the most casual pitfalls of filmmaking. It takes enormous effort to convince him that disaster is not about to strike. It took the British Academy Award for Best Screenplay (beating out *Chariot of Fire*) to convince him that *Gregory's Girl* was not an utter failure, and the New York Film Critics' Best Screenplay Award for *Local Hero* cheered him up considerably. To his nature, he only seemed nonplussed when *Local Hero* was nominated for a British Academy Award.

Forsyth, a lean, compact, good-looking man of doleful mien, whose shoulders are permanently hunched in worry, is as pessimistic as honesty. Like the Scots, he is at their best when they are to the wall. "We have difficulties with success," Forsyth says, grinning. (Continued on page 13)

In Comfort and Joy, Scottish disc jockey Billy Paterson is abandoned by his girlfriend, leaving lonely Billy to wander around Glasgow in his spiffy BMW — in optimistic pursuit of a mysterious woman.



CLOAK & DAGGER

SPY-TINGLING ADVENTURE
WITH HENRY THOMAS
& DABNEY COLEMAN

Henry Thomas draws beats in the bad guys.

BY JOE MENDELSSOHN

Henry Thomas' first role since *E.T.* made him American moviegoers' favorite young actor finds young Henry Thomas foiling dastardly spies, turning something about the Nature of Heroism, and otherwise having a grand, grand old time in *Cloak and Dagger*. Written by Tom Holland, the film goes back to the 1947 Cornell Woolrich novel *The Window*. In fact, *Cloak* was conceived as a straight remake of the Woolrich film, about a boy whose penchant for crying wolf almost costs him his neck. But then director Richard Franklin, toosh from *Psycho II*, noticed that it "never really established why no one will help the little boy, who seemed quite a nice kid."

"On the other hand, in a more traditional boy-who-cried-wolf story," the Australian filmmaker explains to a visitor in his office, "one would have had to establish the boy's lack of credibility. And that would have been sort of dull filmmaking."

"I was pondering all this when I met Henry for the first time, and found him playing Dungeons and Dragons. His mother said something that just sort of solved everything. 'You know,' she said, 'Henry's so into these games that sometimes we don't know when he's talking about reality and when he's talking about a game he's playing.'"

"Well, my God," I thought, 'there's the

way to get around the basic problem of the story.' And thus was born a property that makes only "nodding reference" to that of which it was originally intended to be a mere modernization.

Directing the wee Mr. Thomas proved an eye-opening experience for Franklin, who admits, "I had felt that acting, like directing, I don't want to appear to be putting acting down, mind you — was a craft, something that one had to study and learn. Aside from one's good looks or something, it hadn't seemed to have much to do with talent. But Henry really changed my mind

about that.

"He does something I've never seen any other actor do — learns his lines only when it's time to do the scene. Only after a scene's been blocked will he come over and look at his script to find out what he's meant to say in it. Bringing no preconceptions to the scene, he believes what you tell him and does exactly what you ask him to do."

But malleability is only one of the many things about Henry that make directors like Franklin, (who'll be familiar to some as the co-producer of *The Blue Lagoon*) so frightfully fond of him. "He was able to express the most complex emotions too," the director tells us. "We did two scenes, for instance, in which he cried on cue. His mother told me that he has certain things that he thinks of to put himself in the mood, but I didn't ask what they were. I just asked him, 'Do you think you can cry here?' and he said yes, and did!"

The ubiquitous Dabney Coleman, who plays both Henry's grievously put-upon dad and his imagined accomplice in bad-guy-thwarting, Jack Flack, superspy, is hardly less enthusiastic in his praise of his fellow Texan. "The nuances that Henry puts in his performance are astounding," he asserts. "I haven't seen many child actors as adept as he. And, more importantly, he's a good kid."

Franklin perceives Coleman's approach to acting as the complete opposite of his little costar. "Dabney's a very... caring actor," he notes, "one who works very hard at everything, really labors over what and why and where and how. He'd ask for

(Continued on page 15)



Australian director Richard Franklin (*Psycho II*) rehearses a scene with Thomas and Christina Nigra.

BURT REYNOLDS IS STICK

Drugs, Sex & Murder in Miami

BY R. SUE SMITH

Box Office King Burt Reynolds' 1984 bid for acclaim in the dual roles of Actor/Director calls for a vehicle more powerful than the Trans-Am Bandit used to out-fox Smokey; he may have found that slick ride with Elmore Leonard's Stick.

Based on Leonard's best-selling action novel, and produced by veteran Jennings Lang, *Stick* boasts a first-rate cast: Gilt-edged actors supporting the star (in the title role of Ernest "Stick" Stickley) include George Segal, Candice Bergen, Charles Durning, Annie Potts, Jose Perez, Richard Lawson, and in her screen debut, Sachi Parker (daughter of Shirley MacLaine).

Stick was crafted for the screen from Detroit-based Leonard's "23rd or 24th" published novel, and as the author explains, he's no rookie at making the page-to-screen doubleplay, having "relied for most of my career on Hollywood sales."

The 57-year-old Leonard outlined his career and his hopes for *Stick* in a recent conversation in his Birmingham, Michigan home office, where afternoon sun played across the covers of his collected works and the pages of his current manuscript. Leonard seems to be living every writer's dream — typewriter to the left, antique writing desk to the right, Adidas-shod feet comfortably propped alongside letters from publishers and agents, he talks with the ease of a man who has not only found his niche but is being paid to stay there.

That 31-year-old career began with a string of Western novels, most notably Martin Ritt's 1967 filming of *Hombre*, which starred Paul Newman and is "an extraordinary landmark in the development of the Western" according to international film scholar Phillip French.

Leonard made the switch to contemporary stories ("They're a lot more fun") in the early Seventies with his screenplays for Charles Bronson's *Mr. Majestyk* and Clint



Eastwood's *Joe Kidd*. While Leonard's novels are praised for their tightly-knit plotting, the author shakes his head at the idea that he begins each book with a fully-developed story line. "I don't really plot," he says. "I just go along from day to day. Plot isn't the main thing. It's the characters and what comes of their conflict."

The character of Ernest Stickley — "Stick" — was introduced in Leonard's 1976 novel *Swag*, which detailed Stick's 100-day career in armed robbery. *Stick* picks up seven years from where *Swag* left off, years Stick spent doing time for a final botched crime.

The action begins as Stick rolls off a southbound boxcar into a Florida Coast society possibly seamier than that he left behind in the pen. Stick's idea of a media hero is Warren Oates, not Hemingway, but he's about to learn something that proves "Papa" right. A chance meeting with Puerto Rican emigre Rene "Rainy" Moya plunges Stick into a high stakes world where over-the-counter Wall Street investments mix with under-the-table drug deals. Rainy agrees to act as bagman for wigged-out superdealer Charles "Chucky Buck" Gorman (Durning in a red fright



Director/star Reynolds (above) in *Stick*, just out of prison and about to fall in with a dangerous crowd, including star consultant Candice Bergen (left), weirdo drug dealer Charles Durning (below), and April Clough. *Stick* is based on one of "23 or 24" novels by ace action writer Elmore Leonard (below left), who placed most of his stories in Detroit and/or Miami.



wig), taking Stick along for the ride. When the assignment turns out to be a prearranged negotiated murder, with Stick as Chucky's sacrificial offering to a fellow dealer, Stick becomes a wanted man running from Chucky and from the assassins.

What the underworld hit men don't know is that Stick doesn't take to being set up. It goes against his grain as a businessman. And when Stick runs, it's in circles that lead the pursuers into Stick's trap.

Shelter comes from an unexpected offer. Multimillionaire Barry Stam (Segal) needs two assistants to maintain his fast-lane life: lovely financial wizard Kyle McLaren (Ber-

(Continued on page 14)

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STEVE MARTIN & LILY TOMLIN

together in rare form

Having one actor play two or more roles is one of Hollywood's favorite (and most predictable) plot twists. Leave it to the particularly crazed bent of Steve Martin and Carl Reiner to turn this cliché around and offer two stars in the same role.

In *All of Me*, Steve Martin and Lily Tomlin share more than the lead; they also end up inhabiting the same body.

Lily portrays Edwina Cutwater, a prim and proper spinster who decides, on her deathbed, that if you can't take it with you, don't go. She hires a mystic to transplant her soul into the body of a beautiful young woman. The bizarre plan would have worked, too, if Edwina's inept lawyer, Roger Cobb (Steve Martin), hadn't bumbled into the ceremony.

The mystic's aim is a little off and — ZAP! — Roger finds himself and this old eccentric *really* living together. Of course, since she's so stilted and repressed and he's so horny and uninhibited, neither would really call it living. But it certainly can be called a funny movie.

Unfortunately, Steve Martin is not laugh-



BY ERIC ESTRIN & RICK McGUIRE

Lily Tomlin as Edwina Cutwater, a very rich spinster with a terminal disease, who arranges to transfer her soul to the body of a beautiful young woman — but the trick switch doesn't click and Lily ends up inside bumbling playboy lawyer Steve Martin; one side of Steve swaggers manfully, while the other side minces primly. No wonder Steve is confused. . . .



ing. Oh, the film is going well, it's his between-scenes gin game that's going. His opponent, the screenplay's writer, Phil Alden Robinson (*Rhinestone*), said I take Steve for about ten bucks a week. Meanwhile, Martin just keeps muttering, "Where are the nines? Did I pass a king?"

"It's very hard for Steve," says director Carl Reiner. "He's a real card, but he's working with a handicap; he's not allowed to cheat."

Reiner himself has been working with a bit of a handicap. Previously, he directed Martin in *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*. He claims, "It's been very difficult if you do one picture with Steve, like that's purgatory!"

Based on the novel *Me* by an adaptation by Henry Olek, the line itself has also been troublesome. How do you handle the logistics of sharing one body? After much debate, it was finally agreed that each controls a different side of the body. The Martin has developed an ingenious whereby his left side moves with a feline swish while his right stalks around in a masculine fashion.

This "split-personality" creates a variety of hazards, whether the hapless lawyer is tooling around town with his back shift, trying to use the men's room, or attempting to seduce his decidedly older fiancée.

Visually, he sees Edwina whenever he looks in the mirror. This pitiful special effect demands the set be decorated with a number of fake mirrors, which Reiner habitually catches himself trying to use.

"But I do it," he says defiantly, "despite all the problems. I mean, I was in the war with Hitler; I've learned to live with disaster."

While no major disasters occurred during the filming of *All of Me*, there were occasional events guaranteeing some excitement around the set. Costar Madolyn Smith (who plays Martin's fiancée) took the traditional good-luck admonishment to "break a leg" seriously — she'll be on crutches for about six months. Martin caught the brim of a thrown hat with his eye and required a weekend's recovery time.

But what could have been the biggest disaster of all never materialized. Instead of the star wars which might be expected when two major celebrities share the same stage, Martin and Tomlin worked well together. Robinson says the two, who never performed with each other outside of brief *Saturday Night Live* sketches, have become great friends: "Our first rehearsal was at Steve's house. After ten minutes, Lily was down on the floor, saying, 'Oh, Steve, why don't you do this?' and he'd say, 'That's great, and you could do this!'"

"We have magical timing together," says

(Continued on page 14)

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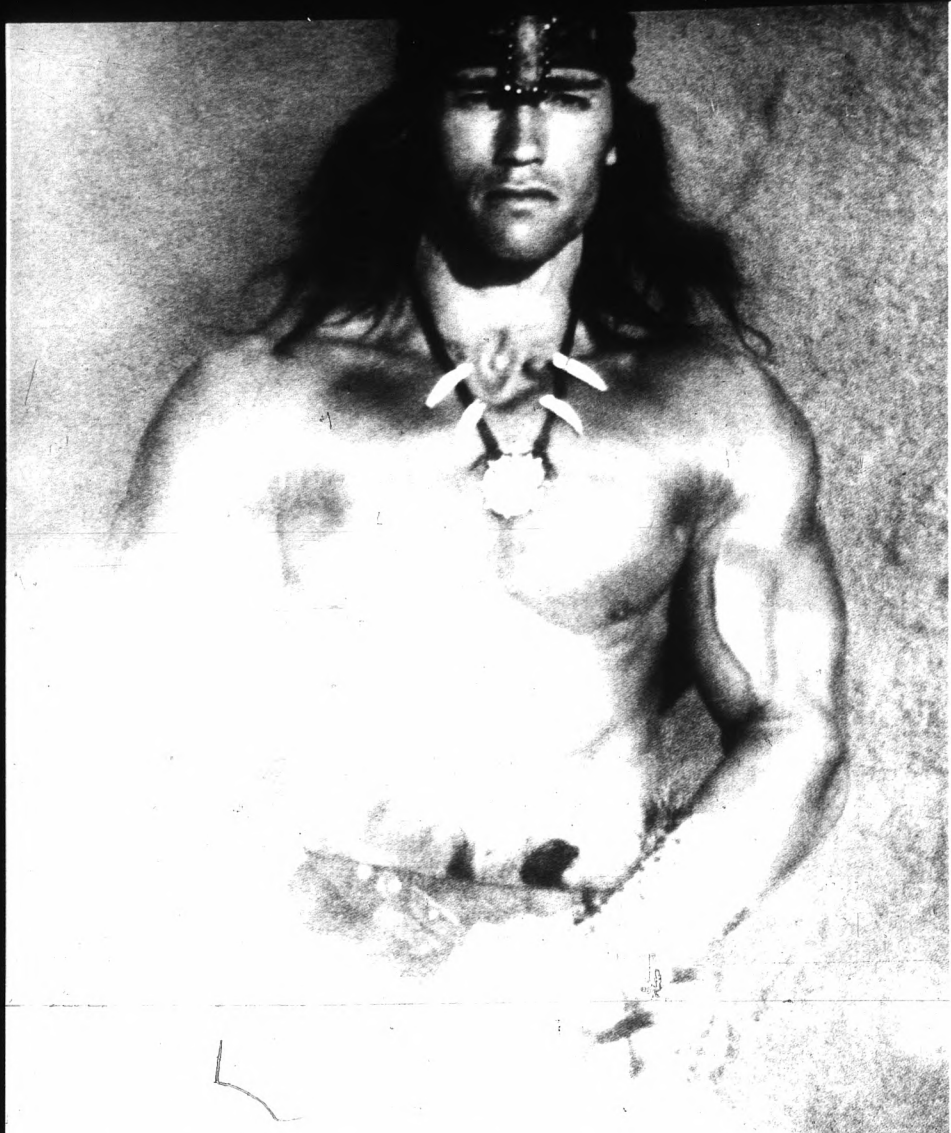
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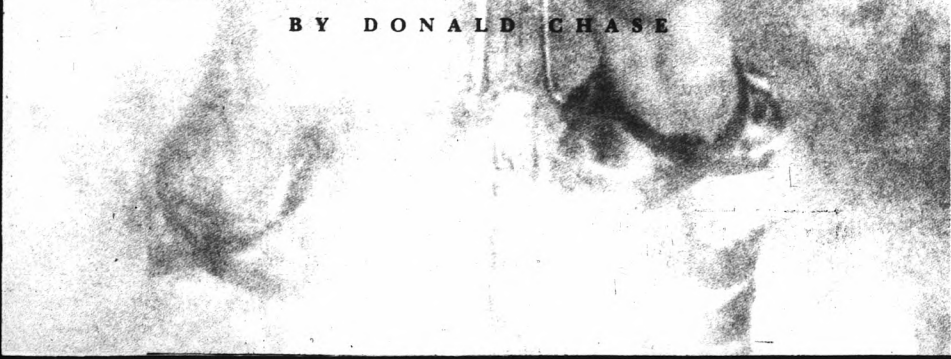


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**MIGHTY ARE THE MUSCLES
OF ACTOR-BODYBUILDER-BUSINESSMAN
ARNOLD SCHWARZENEGGER,
WHO ONCE MORE LEAPS
INTO THE FRAY AS CONAN**

BY DONALD CHASE



**THE BARO
PLAY IT AGAIN**

Arnold Schwarzenegger turned from the Mexican doctor who treated him to leg injury, is both wincing and laughing at the same time. In a situation where he can wince or suffer a loss of face.

"In the waiting room and was with the doctor," he explains from which the accents of his native Austria are fast fading. "I felt I was being watched. 'How is this bodybuilder, how is the fearless Conan holding himself?' And I didn't want to point anybody, so I just acted out. I felt better."

The macho bodybuilder, five-time Mr. Universe and seven times Mr. Olympia, sustained his injury while playing the fearless hero of *Conan the Destroyer* to his 1982 smash *Conan the Barbarian*. It happened on the final day of filming a scene in which Schwarzenegger and basketball great Wilt Chamberlain slash and bite each other to death. Well, (During the biting, the Chamberlain, who is making his debut as a villain, was begged by Schwarzenegger, "Wilt, the camera doesn't see you're really biting my ear. So just stop biting it and just pretend.") One of many scenes — including swordfights, and horseback stunts — that continue the gory, treacherous and somewhat mystical tradition of the film.

"The bottom line is pretty much the same in both films," Schwarzenegger admits. "Conan is good and he destroys evil. In this case, evil is the monster created by Queen Tamaris (played by Susan Douglas, the black-clad villainess Ursa in *Superman* and *Superman II*, and the Joan Collins-type on TV's *Falcon Crest*). It's called Dagoth — it's a marble statue that comes alive when she plants a magical horn in its forehead." The quest for the horn, which is joined by a black Amazonian warrior (played by rock singer Grace Jones) and a beautiful fairytale princess (played by Olivia D'Abo), comprises the film's plot.

What's new about *Conan the Destroyer*, screenplay by Stanley Mann, story by Roy Thomas and Gerry Conway, is its sense of humor, partly an attempt by producer Raffaella DeLaurentiis to temper the film's violence in order to get a PG rating. "That way," DeLaurentiis says, "it can be seen by the millions of kids who complained that they couldn't get in to see *Conan the Barbarian* because of its R rating."

The humor, says Schwarzenegger, is also partly the difference between John Milus, the director of the original, and Richard

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CONAN THE DESTROYER ARNOLD

Fleischer, director of the sequel. Milius, a very sweet, gentle man" offscreen, could get rather heavily philosophical onscreen, as in the allegedly right-wing quote from Neitzsche that he opened the film: "That which does not kill you makes you stronger." Milius' intentions were best served by casting Schwarzenegger "step by step through tough scenes." With Fleischer, the approach is much lighter. Schwarzenegger says now that much more experienced in the role of Conan, the director lets you have a certain responsibility. He'll watch you and then iron out a few things — on nothing at all."

Richard Fleischer, whose impressive credits include *20,000 Leagues Under the Sea*, *The Viking*, and *The Destroyer*, says that *Conan* will have a "kind of *Three Musketeers* feel. We're going to see Arnold play a very funny drunk scene, there will be jokes, but which relate back to the first film. And there's some all-around cheek humor that takes off on Arnold's fantastic body and fantastic strength."

Arnold Schwarzenegger is 210 pounds, lighter and proportionally smaller in every dimension than he was when he was a competing bodybuilder. His body is also more muscular and better defined than it was when he made the first *Conan* — though he hasn't sacrificed strength, flexibility, speed, and endurance needed to perform the new film's many stunts.

"John Milius," he explains, "said that slave labor doesn't give you definition, and for his relatively realistic film, a less defined body was right. But Richard Fleischer wanted the definition, so my waist is smaller here and I reduced my body-fat level by 2 or 3 percent. He's making more of an adventure-fantasy and in terms of that he's right."

The adventure-fantasy aspects of *Conan*, which opens July 6, are being played to the hilt by Jack Cardiff, the world-renowned cinematographer who has shot *The Red Shoes*, *The African Queen*, and Fleischer's *The Vikings*, among scores of films. "If there's anything in the film that sparkles," he laughs, "it sparkles. I'm using special filters on the sets to make them sparkle. I'm using every trick in the book to produce all kinds of strange atmospheric conditions. What we're aiming for is a savage splendor."

Some of the splendor will come from sets erected at Churubusco by production



Singer Grace Jones (left) and basketball star Wilt Chamberlain make their acting debuts as tough warriors who do battle with Conan. It all has to do with a blonde princess being held against her will, said princess being in need of rescue (ah, rescue . . .).



designer Pierluigi Basile to represent royal palaces of the mythical Hyborean Age, and from the "Dreaming god" Dagoth, the work of Carlo Rambaldi, famed for creating E.T. While working on Dagoth, Rambaldi is simultaneously putting the finishing touches on his special effects contributions to Raffaella DeLaurentiis' *Dune*.

It was while scouting *Dune* locations that the producer saw the first of the several terrains that would give *Conan the Destroyer* the savagery it required. This was the Salamaquica Desert surrounding Ciudad Juarez, where she ended up shooting portions of both *Dune* and *Conan*. Other Mexican exterior locations used in *Conan* include an enormous waterfall near Pachuca that pours over hexagonal columns of white basalt rock; a preindustrial and thus ageless silver mill, also near Pachuca, to play the exterior of Queen Tamaris' palace; and, at Nevada de Toluca, an extinct volcano holding a black lake in its crater, used as the approach to the castle of the archvillain Thoth-Amon (Patrick Roach).

The devaluation of the Mexican peso, along with the already low cost of Mexican labor and materials, may make *Conan the Destroyer* more savagely splendid than its filmed-in-Spain predecessor. And for some \$3 million less than the \$19.7 million spent on *Conan the Barbarian*. This is not exactly lost on Arnold Schwarzenegger, because it probably won't be too long before he himself starts packaging and producing movies. It's a natural extension of acting in them, he feels. It's also probably an endeavor marked for success, if Schwarzenegger's track record with spinoffs is any indication. In addition to his film-acting career, which began in 1976 with *Stay Hungry*, Schwarzenegger's bodybuilding prowess has edged him into appearing in and producing exercise tapes and TV specials and spawned three bestselling books.

In fact, the bodybuilding spinoffs account for just a fraction of Schwarzenegger's current business empire. Having studied economics and business in

Munich and at UCLA and the University of Wisconsin, he is involved, through seven corporations, in buying, selling, developing, trading, renting and leasing Southern California commercial and residential property.

"There is nothing you do today that doesn't have something to do with business," he says, "and it's foolish not to acquaint yourself with the business aspects of whatever you do, if only to protect yourself from being taken advantage of. But more than that, I enjoy business. I wouldn't do any of the things I do if I didn't enjoy them. I'm not saying that everyone should be as aggressive and competitive as I am, because if they were it would be tougher for me!"

What he is saying, however, is that everyone should go to the edge of their personal limits at any given time — and then expand those limits. "It's a question of setting a goal very clearly. If you have a vision of what you want — what kind of body, what kind of career — you will find yourself casually, almost subconsciously, making decisions on a day-to-day basis that will bring you closer to it."

Schwarzenegger's belief in an expanding personal universe seemed to find official expression last September when he achieved a long-sought goal. After much negotiation, he managed to become a citizen of the United States, which he loves for its "openheartedness, openmindedness, and big thinking," while remaining a citizen of Austria, to which he has a native's ties of affection.

"Arnold strives always to do better than he's done before," says Fleischer. "That's how he became what he became. He's a very ambitious man but not a driven man . . . As an actor, he's not at all self-conscious. He endeavors to do his best in every shot — he's giving 110 percent all the time . . . This film is going to surprise a lot of people."

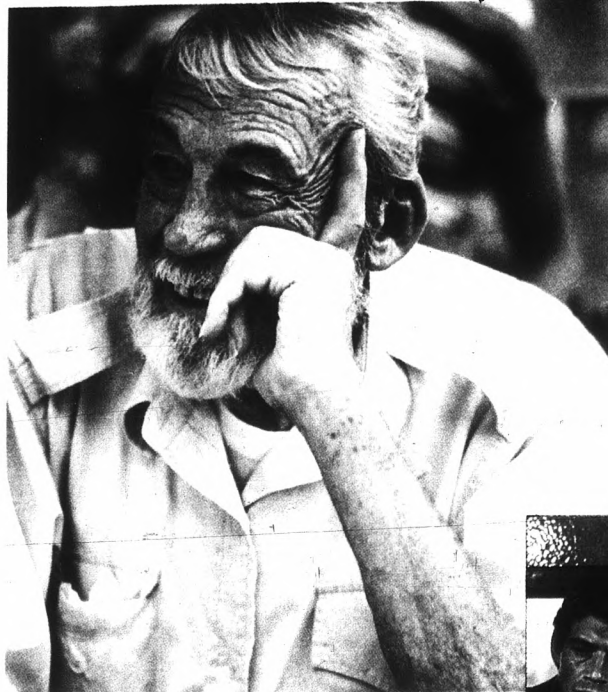
ALBERT FINNEY, JACQUELINE BISSET & ANTHONY ANDREWS IN JOHN HUSTON'S UNDER THE VOLCANO

BY JACOBA ATLAS

Seventy-seven-year-old director John Huston is talking about *Under the Volcano*, Malcolm Lowry's 1947 novel, which he is now turning into a film starring Albert Finney, Jacqueline Bisset and Anthony Andrews (produced by Moritz Borman and Wieland Schulz-Keil, with Michael Fitzgerald as executive producer of the Michael and Kathy Fitzgerald Presentation). *Under the Volcano* has been called the novel Huston was destined to film. Something in the novel's theme, of a civilization crumbling from within each man's soul, speaks to Huston's own life. "For a number of years teachers at universities, scholars and students have connected me with this novel," he says modestly.

Under the Volcano, as written by Lowry, is mostly an internal monologue conducted by a British ex-Consul who is consumed with alcohol, mourning the estrangement of his wife and cursing his soul. The novel takes place within twenty-four hours on November 1—Mexico's Day of the Dead. The year is 1938; Europe is about to embark on a horrible war, and the Consul, like the protagonists of Camus and Sartre, is trying to come to terms with epic despair. This internal story, which jumps time and place at will, has been refashioned (by screenwriter Guy Gallo) into a linear form with a concrete beginning, middle and end. It is Huston's only concession to commercial filmmaking. "The Consul is a hero," Huston insists. "His reaction to life is to get drunk. He gets drunk in a heroic way. I prefer to think that God is not dead, just drunk. He took one look at what's going on in this world and left on an extended bat in another constellation. It's very clear that the man (Consul) suffers from dipsomania of the soul. His drunkenness is not simply a response to being betrayed by his wife, it is actually a manner of perceiving the world, a response to a disappointment in western civilization."

That theme has at one time or another attracted some of the finest moviemakers in the world. The list of those who tried, and failed, to turn Lowry's novel into a movie is impressive: Luis Buñuel, Joseph Losey, Jules Dassin, Ken Russell, Roman Polanski, Stanley Kubrick. The actors who saw the Consul as their own alter-ego are equally stellar: Richard Burton (he saw the



Consul as a way to re-establish his acting mettle), Peter O'Toole, even Jack Nicholson. "Before Albert," explains Huston, "the role belonged to Burton." He will not elaborate on why Burton lost in the final round to Finney.

Finney came to Cuernavaca, Mexico directly from playing Pope John-Paul for a CBS television movie. He shaved his head to play the Pope and now, portraying the Consul, he wears a wig. Other than that, he is completely without artifice. "I can't live up to the despair of the Consul," he admits, "and imagination has to take over. The love story aspect—well, one can draw on one's own experiences there. The times when one has been disappointed, or felt inadequate. Now in terms of his self-destruction, I've only flirted with it. I understand it, though. Perhaps I've never had a volcano, but I've had my own little



Anthony Andrews (left, head revisited) and Jacqueline Bisset (right, alcoholic half-brother) in the long-awaited film of Malcolm Lowry's essential novel. The John Huston (left) particularly qualified project. Jacqueline Bisset (bottom right) and Albert Finney (top right) play the ex-consul and his wife.



hummocks of self destruction. It's a pretty common feeling, that life is worthless. What I try to do is get to the edge of that in my imagination. Try to catch the darkness."

It's Finney as much as Huston who sets the mood for the filming. His costars—Jacqueline Bisset, who plays his wife, and Anthony Andrews, who plays his half-brother—are slightly in awe of Finney's powers of creation. Andrews has responded with slight competitiveness, trying to capture Huston's attention. Bisset with quiet determination. Huston speaks gently to her, patting her hand and calling her "dear." This is probably the most demanding role of her career and she knows it. Huston has become something of her mentor. "When we first met in Mexico," she says with a smile, "he gave me a long list of books I should read. I'm hopelessly ill-read." Bisset says this is the first time the director has actually worked with her, de-

COMFORT & JOY

(Continued from page 4)

"The Scots have survived on failure for so long that when one is successful he feels he has to leave the country." He intends to be the exception.

The protagonist of *Comfort and Joy* is an aging disc jockey whose girlfriend suddenly leaves him. Finding himself on his own, he tools around the depressed areas of Glasgow in his bright red BMW. He follows a girl in an ice cream van and finds himself involved in an ice cream war between Scottish Italians of a somewhat sinister caste. In his fall from innocence and his pursuit of the elusive, perfect woman, the disc jockey learns just a little about himself — and we learn a lot about Bill Forsyth.

Heading the cast of *Comfort and Joy*, which opens this fall, is Billy Paterson, a well-known Scottish actor who lives in London and who came to Forsyth eight years ago when he and his partner were making industrial films. "Why don't you make film films," he said, "so I can be in them?" It's taken me all this time." Finding good Scottish actors isn't a problem, Forsyth maintains. "Most of the actors in London come from Glasgow, although they don't let on except to another Scot. It's the only way they can survive," he says.

In fact, most of *Comfort and Joy* was cast in Glasgow by Susie Figgis, one of London's premiere casting directors (*Gandhi*, *Local Hero*, *The Killing Fields*, *Heat and Dust* and the BBC's upcoming *Tender Is the Night*). "The problem, of course, was that Bill needed four Scottish Italians who speak English with a Glasgow accent and can speak perfect Italian. The amazing thing is that we actually found them. We needed a fiftyish guy for a leading part and I was in despair. I heard about someone who worked in a kind of supper club as a compere [Master of Ceremonies]. We went to see him there and at first we couldn't get in because Bill wasn't wearing a tie. Then suddenly they realized who he was and let us in. That's how we found Roberto Bernardi, this wonderful, wonderful man who speaks with a thick Italian accent filled with Glasgow phrases. He plays a fairly sinister character, the father of the three young men of the plot. Roberto turned out to be quite extraordinary. He has written songs, been to America where he won all the talent contests and played with Frank Sinatra. He comes off wonderfully in the film."

Figgis, whose saving grace is her sense of humor, says that although Forsyth's films present special problems, they offer greater rewards. "Like any other good director, Bill's difficult because he has a vision. It's hard to fulfill someone else's vision, but I understand Bill and we work well together." The upside, she says "is that Bill is changing in just the opposite way from most directors who become more f---d up and more paranoid as they become successful. Bill has become happier and easier."



Writer-director Bill Forsyth, looking uncomfortable (his typical manner). In spite of his discomfort, his *Local Hero* was awarded the New York Film Critics' award (best screenplay) and nominated for 7 British Academy Awards.

Forsyth agrees that his films may be therapeutic for him. "The blacker things are, the more cheerful I am." Things could hardly have been blacker eight years ago when Forsyth found himself back in Glasgow after a two-year stint at the London Film School while holding down a job as an assistant film editor at the BBC. "I was poor, and London is no place to be poor."

He began hanging around a Glasgow youth club on Friday nights and that gave him the idea for his first film, *That Sinking Feeling*, a heist film involving a plumber's warehouse. He managed to raise \$10,000 and he used the amateur talent of the youth club. The film was the hit of the Edinburgh Festival that year.

The son of a plumber and a housewife, Forsyth feels more comfortable sticking to his roots. Despite his successful track record, he says his mother still worries about him. "When I made *Local Hero* I was very proud and I told her how much my fee was for making the film. She still worried. She thought I had to pay Lancaster and make the film with it as well."

Forsyth, who writes his own screenplays as well as directs, admits that there's quite a bit of himself in his characters. "In *Gregory's Girl*, I'm the gym teacher. In *Local Hero* I used to think I was Danny, but I'm not sure any more. He gets away with more than I can." And there's something of him in the disc jockey in *Comfort and Joy*. What all these characters have in common is the pursuit of the unattainable, elusive, perfect woman. "Yeah, that's true of me," says the unattached director with sly good humor; "my vision of not getting the perfect girl runs deep."

spite the 1972 film *The Life and Times of Judge Roy Bean*. "I don't know where John was on that," she says vaguely, "but my scenes were mostly directed by Paul Newman."

On *Under the Volcano*, Huston is very much in evidence. To conserve his energy, he moves about the locations in a golf cart and views takes on a video monitor. But he directs with "hands on" attitude, touching his actors' faces, speaking in his low, soothing voice. Working entirely in Mexico suits his temperament. It served as the backdrop for two of his favorite films, *The Treasure of the Sierra Madre* (1948) and *The Night of the Iguana* (1964). "There's an element of adventure in Mexico," he explains. "The country's ex- I first came here when I was 18. The revolution was still leftovers from the variety, like the people, the variety, think." He is working with cinematographer, Gabriel Figueroa, who says the Mexican crews are "the best in the world."

Each night at the Cuernavaca Racquet Club — that serves as the production — everyone is welcome to be shot that day. Actors, crew, relatives, even the gardener gather in a front room and watch what was put on film. There's no hierarchy, no privileged information. Directors in Hollywood may get their dailies, but Huston's film can't be copied; he's 7 years of living on that screen. The

UNDER the VOLCANO



ALL OF ME

Steve Martin with Victoria Tennant, the beautiful daughter of a stable hand — and the original destination for Lily Tomlin's soul.

(Continued from page 8)

Martin, allowing his attention to momentarily wander from the card game. "Like when we have to mirror-image each other; sometimes we do things really spontaneously and we'll do exactly the same thing." To assure himself that such a brilliant observation is not wasted, he offers, "You might want to write that down."

Robinson lays down his card and says, "While you were gabbing, I got a 215-point hand."

Pained shrieks and one disgruntled card shark aside, the set for *All of Me* is a decidedly civil one. Although he wasn't thrilled with the way his *Rhinestone* script came to the screen, Robinson has no complaints about the handling of his latest work, which he says is being treated as a sophisticated, romantic comedy. He says they're "not getting wild and crazy" with the movie, which is wise since the premise itself is so outrageous.

Robinson also has praise for the director. "Carl's wonderful. He's very collaborative and has a respect for writers. A lot of (directors) don't want the writer in the same county with them," he notes. Throughout the six weeks of shooting, Robinson has been on the set making necessary script revisions and taking Martin's money.

"I know you can't be saving eights again," challenges Martin. "Well, you're saving eights again, I see."

Shortly after lunch, Victoria Tennant (who plays the original target for Edwina's soul) shows up. Martin's mood improves appreciably. His game isn't any better, but, outfitted in a t-shirt and boxer shorts, he grabs his banjo and begins picking out "Blue Skies" while Reiner dances around happily.

In her trailer dressing room, Tomlin isn't as jovial as her co-stars, but it is no reflection of her experience on the movie. It's been a long day of shooting and reshooting some particularly emotional scenes.

Her t-shirt, in Spanish, says: "That's what the last girl said." It's a line from *Wicked Woman*, a movie about a bad woman. Is Tomlin a bad woman? "I aspire."

Not too long ago, Hollywood gave her just such a label, saying she wasn't "safe" anymore. Although this is her first film in three years, Tomlin says, "People make that stuff up, you know. If anybody's the least bit different, they'll say you're unusual or something. At that time, I was different comedically."

Across the soundstage, the bloodbath continues. "Take this pig!" says Martin, finally feeling he's gotten the upper hand. Robinson does indeed take it. "You can't! Every time I discard, you're saving it!"

By mid-afternoon, Steve owes Phil \$68.80. "Let's finish this game," says Martin, "then I'll pay you."

With gambling debts like that, Martin hopes *All of Me* is a hit when it opens this summer.



STICK

(Continued from page 6)

gen), and a discreet chauffeur. Stick takes the driving job, and pays attention to Stam's houseman Cornell Lewis (Lawson) who advises him to "learn something" from the country club set.

What the enterprising Stick learns from the Stam lifestyle and from Kyle's personal tutoring is enough to put together a con that saves his skin, asserts his hard-learned principles, and satisfies his newly-understood need for cash flow. But not without a little blood on the fast lane along the way.

Leonard's fast action and straightforward style draw comparisons with hard-boiled masters Hammett and Chandler. But Leonard doesn't credit *The Thin Man* or *The Big Sleep*.

"I was more influenced by James M. Cain and Hemingway," he says. "Hemingway taught me how to write. Since my attitude is different from his, thank God, my sound finally developed into my own sound." Still, he doesn't expect any of his work to emerge on film with the same tone as his books. The books are, he explains, "too true to life."

Leonard's wife Joan brings coffee and cookies — delectable morsels from a posh Birmingham bakery — while a dog as big as a Kleenex box licks any hand it can reach. Watching the action is Ernest Hemingway himself, in a framed, signed photograph.

Leonard is currently at work on a novel which could, depending on *Stick's* success, be a sequel. Like *Stick*, the hero of this work-in-progress is a principled man who commits himself out of personal ethics rather than any guarantee of success. That's an action familiar to many of Leonard's heroes, who share an important common trait. "Of course they're a lot alike," Leonard agrees. "They're all me! It's like when I'm asked where I get my dialogue. That's easy. I make it up!"

The screenplay for *Stick* was written on the heels of the novel, which broke for Leonard to begin his current best-seller, *LaBrava*. The author estimates he spent less than two months writing his screenplay before and during the Florida shooting.

"It's not that I work fast," explains Leonard, "but that I stay with it. I don't break for Leonard to begin his current best-seller, *LaBrava*. The author estimates he spent less than two months writing his screenplay before and during the Florida shooting. After all, I don't know what I'm doing. I work better that way. I don't know what's going to happen. I don't know what's going to happen. So how does he know what he's doing? "It's around page 300."

Despite Leonard's "stop and go" approach to writing, he has a strong feeling for the film's success. "Right from the start it was a pleasure to work with Leonard," says, "especially because I could see he understood the character fully. He wanted to play *Stick*, he didn't want to turn *Stick* into *Burr Reynolds*."

Stick opens this fall.

Reynolds plays an ex-convict who becomes a Miami chauffeur; his employer is played by George Segal (left).



CLOAK & DAGGER

Henry Thomas and Dabney Coleman as father and son — and something else in Henry's imagination.

(Continued from page 5)

motivation all the time, which is pretty hard when you're making a fantasy.

"Dabney plays Jack Flack with quite a bit of humor," Franklin nonetheless says admiringly of his adult star, "although not in any way parodistically. The scene I'm happiest with is the one in which he 'instructs' Davey (Thomas) in driving a car. It turns out that since he's only a figment of Davey's imagination, he knows no more about driving than Davey does. 'Well, how should I know?' he asks Davey. 'I'm just a fantasy character!'"

Set in San Antonio — coincidentally its younger star's hometown — *Cloak and Dagger* features exteriors of that city's most famous monument. But when it came time to shoot inside the Alamo, local officials said no go. "Apparently," Franklin relates, "this went back to a time several years ago when an Italian film crew hammered some lights into the wall. We assured them that with the new film stocks, we didn't need to use lights at all, but they didn't believe us. So we had to build a replica of the interior. It's so good that I'm sure the San Antonio authorities, when they see it, will think we somehow managed to sneak in."

With the help of a twenty-eight-acre nylon and polyester tarpaulin, a nighttime scene in which a van that's chasing our heroes crashes into the front of a downtown San Antonio jewelry shop was shot in the brightest part of a summer afternoon on the Universal lot's "New York Street." Number Richard Franklin among the tarpaulin's biggest fans. "It was terrific being able to shoot that way," he says. "In fact, I don't know what we'd have done without it, since night shooting is normally very unpleasant, and kids are rarely allowed to work late enough to get anything done."

But the scene in which Henry-as-Davey sees an FBI agent being murdered in the mirrored side of the building opposite the one he's in was devilishly tricky to shoot as the van-crashing scene was simple. "What was tricky," Franklin recalls, shaking his head with the memory, "was that from the angles we wanted, we kept getting the cameras in the shot. Normally when that happens, one puts black velvet all around the camera, but that didn't work in this case. We had to construct miniatures of the area that would have been reflected if the camera hadn't been there and place them around the camera, turning it into a miniature stairwell. In the reflection you really can't detect the camera, but it's sitting right in the middle of frame."

Cloak and Dagger, opening August 17, presents an opportunity to see both America's favorite boy actor at work again as well as Dabney Coleman having great fun playing something other than the venal, vainglorious Merle Jeeter or Buffalo Bill-style jerk, at which he's become one of America's favorite adult actors.

previews

The Breakfast Club

Molly Ringwald, currently visible on *Sixteen Candles*, will again star in a movie written, directed and produced by John Hughes (the man behind *Sixteen Candles*). *Breakfast Club*, this year, is about five kids who have Saturday detention at a Chicago high school. The entire film takes place in one room, and everyone goes home at 5 p.m. But not about detention, of awkward adolescence, or how teenagers are often more mature than adults. The film is co-starring with Ms. Ringwald (son of actor Martin Sheen, and off-screen friend of Molly's), Paul Giamatti, Anthony Michael Hall

(who also appeared in *Sixteen Candles*), Rick Moranis (of *SCTV* fame) and Ally Sheedy, who enhanced *War Games*. *Breakfast Club* is produced by Ned Tanen and John Hughes, and it marks the first effort by A&M Films to reach the screen (A&M being, of course, a major independent record label).

Breakfast Club unites writer-director John Hughes (below right) and star Molly Ringwald (below left) once again (their first collaboration was *Sixteen Candles*). This time Molly is one of five Chicago high school students forced to endure Saturday detention.





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